

FIG. 1.—Apse Mosaic in St. Pudenziana, Rome From a photograph by Alinari 1875

THE CHURCH OF THE HOLY SEPULCHRE, JERUSALEM.—I.

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HISTORY.

EXTRACTS FROM A DIARY.

"On my first visit to Jerusalem in 1891, I made the acquaintance of the late Herr Schick, who at that time occupied the post of consulting engineer to the town council (medjlis) of the city. I found him very willing to impart much valuable information on the Church of the Holy Sepulchre and its remarkable surroundings. His studies had, however, been diverted in later years from a serious investigation of the greatest of Christian memorials into more abstruse speculations (then popular with many visitors) about the remote history of the Holy Land. Herr Schick's knowledge of the area surrounding the Holy Sepulchre was most extensive, and the information which he volunteered to a visitor like myself was quite unbiassed by foregone speculations.

"M. and Mme. Khitrovo, with whom I had the pleasure of passing some months, enjoying the hospitality of the Russian Palestine Society, offered me a very great deal of interesting information on the subject of mediæval Jerusalem. The Russian Palestine Society had but recently made their great discoveries about the remains of the fourth-century basilica, and the new hospice on its site was only just completed. M. Khitrovo was paying a visit to Jerusalem on this account, and consequently we had frequent opportunities of studying the matter together. I made a series of detail drawings of the remains within the new hospice, which were published in the Bulletin of the Society in 1896, but, unfortunately, not lithographed direct from my drawings.

"During my stay in Jerusalem I also made a series of plans of the Holy Sepulchre buildings, as I conceived them to have existed, with various modifications at different periods. I was induced to do this from observing how very erroneous De Vogüé and other authors

seemed to be in their identifications and attempted reconstructions. These studies I had printed in 50 copies for private circulation, one of which I presented to my friend Mr. Arthur Headlam, who wrote an elaborate and appreciative criticism on the drawings in the *Quarterly Review* for 1899. Mr. Headlam's own contributions to the study of Byzantine history and art entitle him to form an excellent opinion on my somewhat slender attempt to elucidate the architectural history of the site.

"I feel impelled to record my impressions of the present condition of the Holy Sepulchre buildings, because it appears to me as if many changes are imminent in its surroundings, and the recent re-buildings of adjacent properties are already beginning to alter very much its associations. The replacement of the venerable ruins of St. John's Hospital by a fantastic modern bazaar and a modern Lutheran establishment, as next-door neighbours of the famous shrine, suggests that before long the very structure of the Sepulchre church itself may be interfered with. The remaining portions of the Gothic church, spared by the great fire of 1808, are in these days much decayed, and perhaps invite the insatiable appetite of the 'restorer'; it is perhaps remarkable that they have escaped restoration until the present day.

"The portions of the monument and its surroundings which still survive in an interesting manner from a period before I visited the Holy Sites for the first time (1891) are still very extensive, but all the properties on the southern side have been rebuilt, with the exception of the small and insignificant 'Convent of Gethsemane.' The properties on the eastern side are now (1909) in process of reconstruction. On the northern side a new 'Convent of Karalambos' has been erected, and some slight alterations to the mass of buildings surrounding it have taken place." G. J., 1910.

AS far as we know at present, Eusebius, Bishop of Cæsarea, who flourished in the early part of the fourth century, is the first writer who gives a clear and intelligible account of the Holy Sepulchre after the events recorded in the Gospel. It is to be hoped that in the new discoveries constantly being made in Egypt, some references in Christian documents may be found throwing additional light upon this most interesting subject; nothing, however, of an earlier date than the middle of the fourth century seems to have been found up to the present.

The finding of the Holy Sepulchre is described by the Bishop of Cæsarea as a simple operation. We are given to understand that the site was well known, and the presence of the pagan temple built to desecrate it was sufficient to indicate its exact position. Eusebius seems to have been present at its discovery when a boy; he speaks as an eye-witness.

The temple, already venerable after, as it is supposed, 200 years of heathen use, was first pulled down; then the podium or platform was completely cleared away, and the materials and earth carried to a considerable distance, adding possibly to the enormous accumulations in the Tyropeon valley. Roman temples in Syria were frequently erected on more or less artificial mounds, as, for instance, Baalbek, the greatest of them all. The Holy Sepulchre when laid bare by the removal of the temple podium seems to have astonished the explorers by its intact condition.

The tendency of the historians of the early Christian Church is to magnify the position of Christianity at its first recognition by the Roman Government. It is not perhaps sufficiently recognised that, although Constantine seems to have personally and privately favoured Christianity, and the famous Edict of Milan removed all restrictions as to its development, the Roman Imperial Government remained officially heathen until the time of Theodosius at the close of the fourth century, when the Olympian Games were abolished and the central shrine of the State religion, the Temple of Vesta in the Roman Forum, was officially closed [394]. Christianity was viewed by Constantine's Government much in the way that it is viewed by the Turkish Government of the present day, and tolerated for similar reasons. Christ occupied a place in the Roman Pantheon long before the middle of the fourth century, and even Antoninus Pius, one of the builders of Baalbek, severely repressed anti-Christian riots. But Constantine went a step farther than any of his predecessors in that he permitted the destruction of a temple of the Imperial State religion for the purpose of substituting the central shrine of Christendom—the Monument of the Resurrection. It is the first instance of the kind on record.

The exact dates of the destruction of the temple and the building of the Christian church are unknown. Eusebius is supposed to have witnessed the first when a boy, and to have been present at the consecration of the latter in his capacity as bishop of the region. Some little time must therefore have elapsed between the two events, and the legendary account generally gives the period of transformation as 326–335. In the year 333 the new buildings seem, however, to have been seen in an unfinished condition by the Bordeaux Pilgrim.

Descriptio fabricæ Sancti Sepulchri.

"The Holy Sepulchre—this, as the chief part of the whole monument, the Emperor caused to be decorated with the greatest care, and with magnificent columns. Outside was a vast court, open to the sky, paved with polished stone, and with long porticoes on three of its sides. Towards the east, opposite the Tomb, was joined a Basilica, an admirable work of immense proportions. Its walls were encrusted with vari-coloured marbles, whilst its exterior was built of polished stonework little inferior to the marble in beauty. The roof was constructed with a lead covering impervious to winter weather, and on the inside it presented a vast surface of gilded coffer. At both sides of the Basilica were two-storied aisles, with gilded ceilings divided from the nave by colonnades.

"Outside the Basilica, on its front, were enormous columns, and three doors opening towards the east as a public entrance. Opposite these doors was the apse * or principal part of the church. This apse was enclosed

* *Hemisphaerium*: this possibly means the Anastasis, and not the western apse of the Basilica.

or decorated with twelve columns to symbolise the Apostles, and on each column was a silver vase, the special gift of the Emperor.

"In front of the church was an open space with porticoes on either hand, and also gates into the Atrium. This grand entrance to the Basilica stood in the midst of the market-place; and its gates of beautiful workmanship afforded a view of the interior to the passer-by, who could not but be filled with astonishment."—*Eusebius Pamphili*, "De Vita Constantini." Migne, *Pat. Gr.* t. xx.—supposed date of writing, A.D. 335.

The meagre account of Jerusalem by the first Christian pilgrim known to have recorded his travels [the Bordeaux Pilgrim] confirms the statements of the Bishop of Caesarea. He seems to have been attracted on his arrival in Jerusalem by the sight of the Acropolis [modern Haram], with its Roman temple and other buildings, and its statues still standing of Hadrian. He then mentions the Domus Caiaphæ on Zion, which would appear to have been the great Christian hospice of the period as well as *Mater omnium ecclesiarum*, a title afterwards transferred to the church of the Cenaculum. Lastly, he describes the New Buildings on the Holy Sites, and makes the first recorded mention of the *Monticulus Golgotha*. He speaks of passing through the wall of Zion by the gate of the New City, which may mean either a new district rising round the Holy Sites, or from its facing Neapolis [Nablus]. On the right hand he observed the ruins of the Prætorium, on the left were Golgotha and the Sepulchre.

After an interval of fifty years another native of France followed in the footsteps of the Bordeaux Pilgrim. This was Silvia of Aquitaine, whose account of her travels, discovered accidentally at Arezzo in 1887, is as tediously voluminous as the Bordeaux Pilgrim's tale is short and meagre. Silvia seems to have visited the Holy City during A.D. 380-385, when Cyril, the author of the "Catechetical Discourses," was Bishop of Jerusalem.* She does not mention him by name, but he doubtless was the bishop whose ritual and ministrations she watched with so much care. The *Peregrinatio* takes the form of a letter addressed to certain ladies, possibly the sisters of some convent in Aquitaine. The first few pages, a fragment in the centre, and the conclusion are missing, but the greater part of the description of the Holy Sites is fortunately intact.

At the date of Silvia's visit the buildings were in their pristine condition as planned by their first builders. The Anastasis [Tomb-enclosure] is unfortunately not described in detail, but its doors [or the doors of the Tomb itself] are mentioned, outside which the catechumens stood, whilst the faithful entered within. On several occasions the Anastasis is spoken of as a "Church," and the sound of the voices of those offering praises within it, heard outside, is noted.

Silvia's descriptions of her religious life in Jerusalem are vivid and full of interesting particulars, which may be epitomised as follows. After a service of prayer in the Anastasis, the pilgrims were conducted by the Bishop [who seems to have played a very active part in the ceremonies] to the "Cross," whilst interminable kyries were sung and benedictions performed. This Cross, covered with jewels and gilding, stood on the "Monticulus Golgotha." The seat of the Bishop was placed in different positions around the hillock during these ceremonies,† and the open space of Golgotha is described as decorated with innumerable lamps and lighted candles, hanging presumably within the surrounding colonnades, as we see them, for instance, represented in the mosaics of Thessalonica. This illumination of Golgotha was specially important at the *Licinicon* or *Lucernarum* festival, but whether before cockerow in the morning or at evensong these illuminations of the colonnades seem to have been very noticeable.

Silvia is probably the first person to mention the veneration of the relics of the "True Cross," which she describes as taking place on a table covered with a linen cloth arranged at the side

* The Bishops of Ælia Capitolina were dependent on the Bishopric of Caesarea until A.D. 451, when the Council of Chalcedon made Jerusalem the Fifth Patriarchate.

† "Though I should deny the Crucifixion, this Golgotha confutes me near which we are now assembled" (St. Cyril, *Lect. XIII.* 4 [c. A.D. 350], Newman's translation).

of Golgotha. During all the ceremonies connected with Golgotha, the Bishop is always mentioned as assisting "in cathedra." She then gives picturesque details of the pilgrims' visit to *Imbomon*, or the scene of the Ascension on the Mount of Olives: the return to Jerusalem after a night spent on Olivet; *candelæ ecclesiasticæ* or candle lamps throwing a weird light on the crowd of men, women, and children carrying palms and olive branches and singing hymns, the little ones overcome with fatigue being carried on men's shoulders, and the noise of the returning multitude ever increasing to those who lay awake in Jerusalem. Then arriving at the city gate "at that hour when one man can distinguish another," the Bishop leading the way into the Basilica, the great eastern doors were thrown wide open for the entering crowd.

On other occasions Silvia mentions the Bishop examining the candidates for baptism. The Bishop's *Cathedra* was placed behind the great altar in the apse of the Basilica, and the neophytes were conducted to him one by one. No mention, however, is made of the Baptistry which fifty years before had attracted the notice of the Bordeaux Pilgrim.

Cyril, Bishop of Jerusalem in the concluding years of the fourth century, has left sermons [we can almost fancy Silvia may have heard them] which contain interesting details about the Holy Sepulchre. He mentions the great modifications the Tomb had undergone more than fifty years previously when the Anastasis was erected. The monument had been reduced to a mere rock-covering of the sepulchral chamber, and the outer or entrance part of the cave [such as is usually found in tombs near Jerusalem] was hewn away for the general adornment. He mentions this fact in several parts of his lectures. Here it is interesting to remark that in the very wonderful reproduction of the Holy Sepulchre at Bologna [possibly fifth century in origin] it is represented without any outer chamber. Another curious detail mentioned by Cyril would imply the roofless state of the Anastasis. He speaks of the evidences then remaining of a garden surrounding the Tomb, as if it had been treated as a rock-hewn monument like those of Petra, or the well-known "Absalom's Pillar" in the Valley of Jehoshaphat with somewhat natural surroundings.

A great deal of interest attaches to the few contemporary representations of the Holy Sites in the fourth century which have been identified up to the present. The most important is the apse mosaic in the Church of St. Pudenziana, Rome, which the present writer was the first to bring into public notice for this purpose [fig. 1, p. 709]. Very careful drawings of this most interesting work of art were made by the late Cav. De Rossi. He has given an elaborate sectional diagram in his great folio work on the Roman Mosaics showing all the portions which have been restored at different periods, and he has been able to define the portions which undoubtedly belong to the fourth century. The general design and the architectural background are original: the inscription on the book held by Christ may have been altered, and the sky portion with evangelistic symbols seems to have been a good deal restored. But as a whole this most valuable monument of ancient art gives us a wonderful idea of the buildings, and coincides remarkably, considering the inherent conventionality of the representation, with the remains in Jerusalem and the ancient descriptions.

The picture has evidently been executed under the careful supervision of some returned pilgrim of the period, who with true Italian poetic imagination wished to represent not only the Holy Sites of the terrestrial Jerusalem, but also the courts of the celestial Zion with Christ and His Apostles sitting in conclave. It answers both these purposes, and as a decorative work of art magnificently fills the apse of the church. Behind the figure of Christ rises the *monticulus* of Golgotha surmounted by an immense jewelled cross. This is evidently the "Cross" so often mentioned by the pilgrim Silvia—an addition to the Holy Sites of fifty years after the time of Constantine. On each side of the cross may be seen the arcades of the Atrium, and behind these rise the Anastasis and Basilica in their correct relative positions, but without any idea of proportionate size.

It will be noticed that the view is supposed to be taken in a very natural manner from the high ground, overlooking the Holy Sites, of the upper part of Zion, where the Christian quarter of the Roman city was situated. The pilgrims would be most familiar with this view of the buildings and most often approach them from this side.

It is curious that there should be no history, traditional or otherwise, about this very important representation of the Holy Sites in the church of St. Pudenziana, which is believed to have been built on the site of the house of Pudens, friend of St. Paul, by Pope Pius I. in A.D. 142. The restoration of the building and consequently of the mosaic is supposed to have taken place in the eighth century, and the mosaic may have again been touched when the church was modernised by the Gaetani family in 1598. De Rossi and Garrucci believe the original work to have been executed at the command of Pope Siricius in A.D. 390.

Representations or models of the Anastasis on ivory diptychs, caskets, or other small objects of the fourth and fifth centuries frequently occur in museums. Amongst the best known are the Trivulzio ivory [evidently of the same period and design as the mosaic in St. Pudenziana] now preserved in the museum of Count Trivulzio of Milan [fig. 2], the example in the British Museum [Maskell Collection] [fig. 3], the Quedlimburg ivory [cast in the South Kensington Museum] [fig. 5], and that in the Bibliothèque Nationale, Paris [fig. 4].

From such evidence as we possess at the present — descriptions by contemporaries, pictorial representations, and a few traces on the rock-cut site—we conclude that about the year 333 A.D., after the laying bare of the Holy Sepulchre, the Christians were permitted to level the whole area around the Tomb for the purpose of the "adornment" spoken of by Cyril. This levelling of the rock surface was carried out in such a way as to admit of the spot identified with the Crucifixion being left as a hillock or "monticulus" standing in the midst, whilst on the west side of the levelled space the Tomb was treated as a kind of chamber with walls and covering of rock in the style of the numerous tombs of the Valley of Jehoshaphat, which are precisely similar in character. Incidentally it may be remarked that this type of rock-hewn architecture is worthy of a special study; the tombs of Palestine and Idumea, Egypt and India, are amongst the most interesting monuments of archaeology, and it is curious to consider that the great Christian Memorial is perhaps one of the last examples of the kind ever hewn out of the living rock.

In detaching the cubicle of rock, containing the Tomb, from the surrounding cliff, a much larger space was given to the encircling pathway on the west side than seems to have been common in the cases of more ancient tombs, such as those in the Valley of Jehoshaphat. This was doubtless in consequence of the important character of the monument, and in anticipation of large numbers of people assembling within the area. It is not sufficiently clear whether Eusebius means by the word "hemisphærium" the semicircular space surrounding the Tomb, or the apse of the adjoining basilica. The probability seems that he means the latter, and that



FIG. 2.—The Trivulzio Ivory, Milan. From the Bulletin of the Russian Palestine Society, 1894.

round this semicircle there were twelve magnificent columns, each bearing a silver vase, the special gifts of the Emperor Constantine. These columns would, of course, form a colonnade supporting a cornice.

The so-called "Tomb of Absalom" in the Valley of Jehoshaphat, which so closely seems to resemble the Holy Sepulchre as described in ancient notices, is finished with a remarkable pyramidal covering constructed in masonry and resting on the cubical base of the monument. This type of tomb, partly excavated from the mountain side, partly constructed, was doubtless common in the Levant, but unfortunately the ease with which it could be broken up by quarrymen has led to the destruction of nearly all examples. At Akhiropietos, in Cyprus, a singularly large tomb of the class, still covered with its rock ceiling, survives. Elsewhere in the Levant the rock-cut tombs, formed by cutting away the rock, leaving the tombs standing like works of sculpture, are common enough of all periods in earlier history. They seem to be particularly numerous in Asia Minor.

For nearly 300 years the monuments of the Holy Sepulchre remained as originally built in the

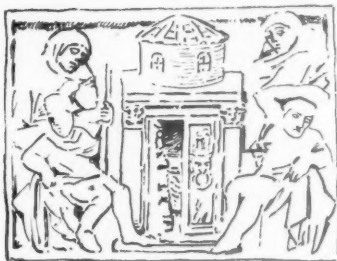


FIG. 3.—British Museum. One of four plaques of stained red ivory, 4 inches by 3 inches. Italian, fifth to eighth centuries. On the door of the Holy Sepulchre is a representation of the raising of Lazarus. On the lower panel a seated figure of Mary weeping. Above the soldiers are the two Marias in attitude of grief.



FIG. 4.—The Anastasis and Basilica within the Walls of Jerusalem. Early Ivory (Bibliothèque Nationale, Paris). One of the few representations extant of the Martyrion Basilica, and possibly of the same period as the Madeba Mosaic, which it resembles.



FIG. 5.—Cast at South Kensington Museum. On top of richly decorated casket. German, tenth to eleventh centuries. Treasury of Cath. Quedlinburg. Presented by Emp. Henry I.

days of Constantine, doubtless influencing by their presence the course of early Latin ecclesiastical history, although they do not seem to attract so much attention perhaps as at a later period.

During the Dark Ages succeeding the fall of the Roman Empire, and the era of barbarian invasions from the East, the monuments on the Holy Sites at Jerusalem suffered the same fate as befell the still magnificent remains of the decaying Roman civilisation elsewhere. Père Lagrange in *La Science Catholique*, 1890 (p. 14), seems to have discovered that the Persian invaders of the Syrian provinces in 613 spared at first the buildings on the Holy Sites, but owing apparently to a revolt of the conquered district whilst the Persian army was encamped on the other side of Jordan busy about the building of the remarkable palace at Meschitta, they returned and decided upon the destruction of the Tomb of Christ. In this destruction the famous basilica is said to have been completely destroyed by fire, and the relics contained within it were carried away to Persia in the month of May 614.

Fifteen years after the first destruction of the basilica an attempt was made to restore it. The names of two celebrated ecclesiastics are associated with this work: Modestus, Abbot of St. Theodosius, and St. John the Almoner, Patriarch of Alexandria. The work seems to have been achieved by the year 629, in time for the triumphal return of the Emperor Heraclius with

the relic of the Cross, and for the solemn dedication of the new buildings on the 14th September of that year.*

The records which survive of this period of destruction and restoration are more scanty and less intelligible than those we have of the erection of the basilica and its colonnades in the fourth century. An equal obscurity reigns over the remainder of the Byzantine period. In 637 Jerusalem was occupied by the Arab Mohammedans for the first time, and the last vestige of the Roman Imperial protection of the Holy Sites disappeared. The Arabs do not appear to have injured the restored basilica or the Tomb, but on the contrary they became to a certain extent friendly partners in the property with the Christians. The entrance of the basilica on the east side, which seems to have been provided with a portico by Modestus, was converted into a small mosque for their convenience, whilst the area of the eastern hill on which the city stands (Mount Moriah) with its ruins of the Temple of Jupiter, was assigned to their exclusive use.†

The description of the Holy Sites by the pilgrim Arculfus, with his remarkably preserved plan [as reproduced in numerous recensions], affords us the best idea of their condition at this period. It is evident that after the rebuilding by Modestus the basilica was reduced to a very insignificant condition compared with its pristine importance; this part of the question is however of considerable obscurity. The Tomb was becoming the more important monument on the sacred area, and the time was approaching when the circular enclosure surrounding it would be converted into a regular circular church.

The plan and description by Arculfus stand in need of some little interpretation. The three walls which he mentions surrounding the Tomb must in all probability be understood to mean an outer wall of enclosure, an inner line of wall or colonnade, such as is often introduced in any kind of cloistered court, and the third or innermost wall is the outside casing of the rock-cut Holy Sepulchre. No covering over of the enclosed space around the Tomb is mentioned either by Arculfus [c. 700], Willibaldus [c. 722], or Bernard the Wise [c. 867]. Arculfus speaks of the "Basilica of Constantine," but already it had become especially identified with the Cross-finding legend of St. Helena—a legend which assumed such vast proportions in the later Middle Ages. Two entirely new buildings are mentioned as having been added to the general group—presumably by Abbot Modestus—the large new church covering over Golgotha, and a square church of the Virgin Mary.

The friendly terms on which Moslem and Christian at first lived together in the Holy City seem to have been continued during the ninth century, if we may credit the legendary history of Charlemagne and his friend Haroun-al-Raschid. To this period also belongs the first notice which we have of the covering over of the round or semicircular enclosure of the Tomb with a wood roof such as protected it until 1870. The *Annals* of Eutychius provide a picturesque legend in this connection. The Patriarch Thomas [813–821] is credited with the design of the very remarkable piece of timber construction which was eventually set up, and the ideas for which are supposed to have been revealed to him in a dream. In his vision he appeared to see forty phantoms, whom he recognised as martyrs, issue from one side of the Holy Sepulchre enclosure. These strange figures mounted the encircling wall, and stretching their arms and bodies over the space beneath, they seemed like caryatides supporting a central circular cornice and forming to some extent the outline of a domical roof. On awaking, the ingenious Patriarch

* Modestus proceeded to build again from their foundations the churches of the Resurrection and of Calvary. [*Antiochi Epist. in Bib. Patr. Grec.* Tome 1, p. 1023, quoted by Robinson, vol. i, p. 388.] The Abbey of St. Theodosius in Jerusalem is referred to at different periods, and perhaps for the last time in a bull of Pope Honorius III in 1216, "cum hospitali et apothecis."

† The earliest writers who describe this event are Theophanes [c. 830] and Eutychius [c. 870]. The Arab authors

are of the thirteenth century. Arculfus [697] does not seem to refer to the presence of a mosque within the portico. Under the friendly monarchs Charlemagne and Haroun-al-Raschid the possession of the Holy Sites appears to have been in the hands of the Jerusalem Patriarch, although the Moslems presumably continued to occupy the small mosque within the portico. The early Abasside Khalifs employed Christians as officers of trust and attendants on the person of the Moslem sovereign. (Robinson, vol. i, p. 393.)

seems to have been convinced of the important suggestions in his dream, and forthwith ordered forty great tree trunks from Cyprus—reminded no doubt of the wood of Shittim used by Solomon. He seems to have been advised by experts of the period to use a larger number of tree-trunk supports in this novel construction, but he adhered to the number forty of the vision, not forgetting to institute a memorial altar of the forty martyrs which happens to survive even at the present day within the precincts of the Holy Sepulchre. The mention of Cyprus as the place whence the timber was procured suggests the idea that possibly the method of construction adopted may be traced in the roofing of the curious little Byzantine churches of that island. [*Vide* "Byzantine Timber Building," JOURNAL R.I.B.A., 1907, p. 575.] As far as can be gathered from the legend the circular wood roof at Jerusalem must have been constructed in the same way with tree-trunks resting on a wall plate *against* the wall, the upper ends supported by a circular curb of wood leaving a large opening in the middle. Eutychius describes the outer covering of the roof as being supported by the inner or lower circle of tree trunks, and between the two was a space sufficient for a man to walk upright along the top of the wall under the outer roof which rested on the *outside* of the wall. Even this brief description serves to show that the mode of construction consisted in the tent-like covering which is represented in the early copperplate views of the interior of the Anastasis at a much later period.*

The Holy Fire ceremony seems to have been instituted about the same time as the covering over of the Anastasis, and some little difference in the general arrangement of the group of buildings is referred to by the pilgrim Bernard Sapiens.

A change in the conditions between Moslems and Christians took place when Jerusalem passed into the hands of the Fatemite Caliphs of Egypt in the year 969. A period of persecution on the part of the new government against the Christians culminated in the furious acts of the mad Caliph El Hakem-be-Omr, the founder of the Druse sect, who ordered the complete destruction of the monuments on the Holy Sites. This devastation was apparently carried out about the year 1008 according to most authorities, and to judge from many of the accounts it was executed in a manner which could have left but few traces of the buildings identified with the sacred area.†

Between 1046 and 1048 the buildings of the Holy Sepulchre were rebuilt at the command of the Caliph Abu Tummim El Mostunser Billah, eighth Fatemite Sultan of Egypt.

For forty years the area had lain waste and unoccupied. Pilgrims still made their way to Jerusalem, and a great number of brief notices of their adventures are preserved by the numerous writers of the age; but they brought back with them little more than complaints of the profanations to which the holy places were exposed, and of the wretched conditions to which their brothers in faith had been reduced. The celebrated Gerbert, afterwards Pope Sylvester II., was one of the first of these pilgrims in the time of El Hakim. Descriptions of the Holy Sites before or after their restoration by El Mostunser are hard to discover, and this may perhaps arise from the usual insignificance of Byzantine buildings of that period. Nasir-i-Khusrau, an Arab traveller of the period, gives an account which conveys the impression that the restored church was decorated internally with considerable magnificence.

* Willis (p. 74) states that the wood roof over the Holy Sepulchre was constructed of 131 squared cedars, in the form of a single cone, truncated at the top, where the light was admitted through a circular aperture, 12 feet, or perhaps more, in diameter.

† According to Will. of Tyre the ruin of the monuments was complete, and even the rock-cut Sepulchre itself was defaced and destroyed with much labour. "Prædicta ecclesia usque ad solum diruta" (Will. of Tyre). For about thirty years the Holy Sites appear to have lain desolate, and not until 1048 was any attempt

made to restore them by the building of a small chapel on Golgotha.

"Anno D. 1033, ex universo orbe tam innumerabilis multitudo cœpit confluere ad Sepulchrum Salvatoris Hierosolymis, quantam nullus hominum prius sperare poterat" (Glaber, 4, 6). Now commences the great era of mediæval pilgrimage; of princes like Robert of Normandy and William of Angoulême, the German archbishops and bishops, the innumerable nobles and knights with their men-at-arms, ending in the decisive occupation of Jerusalem by the Crusaders of 1099.

The paucity of information upon the condition and the appearance of the Holy Sites during the eleventh century is compensated for by the numerous accounts of pilgrimages containing interesting details on the subject which were compiled by the first visitors to Jerusalem after the occupation of the city by the Crusaders in 1099. The narratives of the Anglo-Saxon Sæwulf [a monk of Malmesbury?], 1102, and the Russian Abbot Daniel, 1125, give an excellent idea of the arrangements of the buildings at the time of the Crusaders' occupation, and before they had been touched with the object of erecting a vast Gothic cathedral in place of the group of Byzantine churches.

The group of churches seen by the first Crusaders on their entrance into the Holy City may not have been as originally rebuilt by the Caliph El Mostunser, for it would appear that towards the close of this disastrous period Jerusalem was subjected to all the horrors of pillage and massacre by the Seljuk Turks, who spared neither mosques nor churches. The date of this barbarian inroad is supposed to have been 1071.

The date of Sæwulf's pilgrimage to the Holy Sites is important. His editor, M. d'Avezac, seems to have established it as the year 1102 [*vide* Bohn's translation, Introduction, p. xxi], and consequently his very graphic descriptions of the round church and adjacent chapels represent them as they stood *before* the Crusades. He states that "the Holy Sepulchre was surrounded by a very strong wall and roof, lest the rain should fall upon it, for the church above is open to the sky." He then mentions that "in the sides of the church itself are attached, on one side and the other, two most beautiful Chapels of St. Mary and St. John. On the other side of the Chapel of St. John is a very fair monastery of the Holy Trinity, in which is the baptistery, to which adjoins the Chapel of St. James the Apostle, who first filled the pontifical see at Jerusalem. These are all so composed and arranged that anyone standing in the farthest chapel may clearly perceive the five churches from door to door. Without the gates of the Holy Sepulchre to the south is the Church of St. Mary called the Latin, because the monks there perform divine service in the Latin tongue. Adjoining to this church is another Church of St. Mary called the Little, near which is the hospital and monastery founded in honour of St. John the Baptist." The large church built in honour of Queen Helena, "which has since been utterly destroyed by the pagans," is, of course, the still famous basilica of the fourth century.*

The travels of the Russian Abbot Daniel are usually dated 1125, during the reign of Baldwin II. The orthodox abbot seems to have been a special envoy to the newly instituted Latin court, and during the ceremonies of the "Holy Fire," which he describes in detail, he was accommodated with a seat of honour near that of the King. He describes the arrangements of the church as a circular building with a large apse towards the east containing the high altar, and with apparently the thrones of the King and the Patriarch respectively on the north and south sides. The Tomb, overlaid with marble decorations, was surmounted by a colossal figure of Christ in silver, "made by the Franks," and perhaps somewhat distasteful to the iconoclastic orthodox. In spite, however, of this great image introduced by the twelfth-century artists into what was doubtless otherwise a Byzantine interior, the two great branches of Christianity seem to have shared the building in a more amicable manner than in more recent days. It is interesting to learn from this description that the great circular church was covered with the same kind of roof

* Sæwulf [c. 1100] describes the Rotunda of the Holy Sepulchre as "open to the sky." He also mentions the different "stations" of the open courtyard and the basilica ruins, and the place "Calvary" with Golgotha. The Churches of St. Mary the Latin, St. Mary the Less, and St. John the Baptist appear to have been then in use. Two most beautiful Chapels of St. Mary and St. John were attached to the Rotunda, and the existing chapels of the Monastery of the Trinity formed, as at present, the west side of the "parvis"; the "place of the baptistery" and

the Chapel of St. James are mentioned as on the other side of the Chapel of St. John, which, presumably, was afterwards enclosed within the base of the thirteenth-century bell tower built by Frederick II.

The ceremony of the "Holy Light" on Easter Eve would appear to have been remarkably popular amongst both Latins and Greeks at the time of the capture of the city by the Crusaders. See Abbot Daniel, Fulcher of Chartres [1100], in *Gesta Dei per Francos*, and Sæwulf.

as was originally put up by the Patriarch Thomas of 300 years before. It is evident that it could not have been the same roof because of the two destructions of the church in 1008 and 1071. From an architectural or engineering point of view this remarkable roof was the great curiosity of the building, although from that point of view it does not seem to have attracted particular notice on the part of the mediæval pilgrims or those of a later date.*

The mosaic decorations within the Rotunda are described by the twelfth-century pilgrims as if they were works of art of unusual magnificence.† Traces of these mosaics are referred to in the comparatively modern times of Quaresimus and Sandys as of an imposing character.

It would seem probable that the transference of the old Byzantine buildings from their former orthodox occupants to a body of Latin ecclesiastics, constituting a patriarchal court and eventually an Augustinian convent, was effected by degrees. During the earlier years of the Crusading Kingdom the Church of St. Mary the Latin continued in use, and was probably not demolished until the commencement of the works of the new cathedral. The Augustinian convent was founded in 1120, and the famous consecration of the new choir of the canons—the Chorus Dominorum—by the Patriarch Fulcher took place on the 15th July 1149. The new building seems to have been about twenty years in course of construction.

The magnificent new church in the early transitional style of the South of France was erected during the reign of Fulk of Anjou and completed during the minority of his son Baldwin III., or, more properly speaking, under the guardianship of the queen-mother Milicent. The Second Crusade, in which the French interest was chiefly concerned, and in which the French King Louis VII. and his queen Eleanor of Guienne, the "Rose of Aquitaine," took part, was in 1148, and the consecration ceremony of a distinctly French piece of architecture was therefore appropriately witnessed by no fewer than four reigning sovereigns of French nationality. Under these circumstances it is not surprising to find the style adopted for the new buildings most distinctly French in character, representing doubtless a vast French influence not only in politics and social life, but especially in the arts and crafts of the settlers in the new Kingdom of Jerusalem during its palmiest days. In other monuments of the Holy Land of an earlier or a later period

* Daniel [c. 1107] describes the ruins of the place where Helena found the Holy Cross. "It was a very large church with a wooden roof; now, however, there is nothing but a small chapel. Towards the east is the large doorway to which Mary the Egyptian came, desiring to enter the church, &c." "She passed out of this door on her way to the desert of Jordan. Near this door is the place where St. Helena recognised the true Cross, &c."

"Calvary and the place of crucifixion are enclosed by a [retaining] wall, and they are covered by a building ornamented with marvellous mosaics. On the eastern wall a life-like representation of the crucified Christ, and larger and higher than nature; on the south side a Descent from the Cross. There are two doors; one mounts seven steps to the doors and as many after. The floor is paved with beautiful marble. Beneath the place of crucifixion, where the skull lies, is a small chapel, beautifully decorated with mosaic, and paved with fine marble, which is called 'Calvary'; the upper part is called 'Golgotha.'"

Daniel describes the Holy Sepulchre: "Approached by a little door through which a man can scarcely get by going on bended knees. The sacred rock was visible through a covering of marble slabs by three small round openings on one side. The Sepulchre was surmounted by a beautiful turret resting on pillars, terminating in a cupola covered with silver-gilt plates, and on its summit a figure of Christ in silver above the ordinary height; this was made by the Franks."

The Patriarch resided in spacious apartments attached to the upper part of the church.

"The Church of the Resurrection is of circular form, containing twelve white monolithic columns and six pillars. There are six entrances, and galleries with sixteen columns. Under the ceiling, above the galleries, the holy prophets are represented in mosaic as if they were alive; the altar is surmounted by a figure of Christ in mosaic. Over the high altar is an 'Exaltation of Adam' in mosaic, and the mosaic of the arch above represents the 'Ascension.' There is an 'Annunciation' in mosaic on either side of the altar. The dome of the church is not closed by a stone vault, but is formed of a framework of wooden beams, so that the church is open at the top." The number of columns mentioned in this description varies in different MSS.

From translation from the French of Mme. de Khitrovo. *Soc. de l'O. L.*

† Nâsir-i-Khusrau, 1047. (Guy Le Strange: 1888.) "Inside, the church is everywhere adorned with Byzantine brocade (mosaic?), worked in gold with pictures. These pictures they have overlaid with a varnish of oil of Sandarach (red juniper); and for the face of each portrait they have made a plate of thin glass, which is set thereon, and is perfectly transparent. This dispenses with the need of a curtain, for the glass is cleaned daily by the servants of the church."

Idrisi, 1154 (G. Le Strange), mentions a bell-tower in the same position as at present over the south door (Gate of the Crucifixion). He does not appear to have actually visited the Holy Land, but he seems to have heard of the rebuilding of the Crusaders, and he describes the choir as finished.

the traces of Italian and even German culture may be noticed, but in this great central memorial of the Crusades the French must be allowed to claim a complete ownership.

On approaching the Middle Ages—that period when the foundations of our modern life and thought and manners and customs were being laid—Jerusalem, instead of being a half-forgotten name, an inaccessible place but rarely visited by Frankish pilgrims at the peril of their lives, becomes the most interesting place on the world's surface to all Christendom, and to a great part of the Asiatic peoples as well. Chronicles, histories, travels, and government records, charters, monumental documents of all kinds, crowd upon the view, and the difficulty of digesting so much historical detail is probably greater than in almost any similar branch of study.

History from the eleventh to the thirteenth centuries—the epoch of the great Crusades—is of course the most important, in its relationships with modern Europe and civilisation, of any the world has ever seen. The very word *Crusade* conveys so much that it is needless to insist upon the absolute supremacy of the period in historical interest. And perhaps the most important monument—certainly the most remarkable for its history—which survives from those stirring days, is the Gothic church of the Holy Sepulchre.

The church built by the Crusaders is an especially interesting example of artistic development. It exhibits most distinctly the dawn of a new era in architectural design, methods of construction, and perhaps, to some extent, in ritual arrangements. The Dark Ages preceding the twelfth century had passed away with their characteristic Romanesque art, and the civilised method of life, both religious and secular, which we identify with the Middle Ages, was about to create those stupendous architectural monuments all over Europe, the particular characteristic of mediæval Christianity. The splendid cathedrals which formed the centres of Christian life in mediæval times owe all their beauty to the development of that particular style of art and architecture of which we see the first beginning in the church at Jerusalem.

In this church we have evidences of a scientific and organic principle of design and structure which belongs to the famous mason-craft of the great French cathedrals. The presence of the *ribbed vault* in part of the construction is sufficient to differentiate it from mere Romanesque building, although the style of decorative carving employed may have a somewhat earlier feeling in it than we usually associate with the pointed style.

One very remarkable feature about the twelfth-century design is the way in which the general arrangement of the Holy Sites has been worked into the new plan, and the strictly conservative scheme by which the circular church of the Anastasis is preserved intact from its original conception in the early part of the ninth century (*vide supra*). The remarkable conical roof of timber covered with lead as at first designed by the Byzantine Patriarch Thomas seems to have been repeatedly restored and repaired, as we shall see later on. This roof would doubtless be renewed by the Crusaders during their occupation of the Holy City for nearly two hundred years, and in all probability at the time of the new building of 1130 such a restoration would take place, although no records remain of the fact. The only monument connected historically with the Holy Sepulchre which the Crusaders destroyed for the purpose of their new work was the church of S. Maria Latina, and even that building, which of course became meaningless when the whole sacred area was in the possession of the Latin Church, is still marked by the apse which survives as an Armenian shrine on the east side of the Parvis (*vide* S. Maria Latina in Appendix). The ruins of the "Basilica of Helena," as it is sometimes called, were probably of a scanty description in the twelfth century; we hear nothing about them after the time of Sæwulf [1102] and by the middle of the century they had completely disappeared beneath the buildings of the Priory.

FOUNDATION OF THE AUGUSTINIAN PRIORY OF THE HOLY SEPULCHRE.

The founding of the Priory is ascribed to King Godfrey by the chronicler Albertus Aquensis (*Gesta Dei*) writing, as is supposed, in 1184, who says: "In Templo Dominici Sepulcri viginti fratres in Christo divini cultores officii constituerent." Other authorities place the date in 1120.

The Canons Regular of St. Augustine, an order said to have been founded in 1061 at Avignon, represented a popular religious development of Benedictine monasticism of that period. The rule they observed differed but little from the older Benedictine, but they professed certain tenets peculiar to the teaching of the great Augustine. Like the Benedictines they lived in common, eating together in a refectory, and sleeping in a general dormitory. The Augustinian Order at a later period gave birth to the Premonstratensians and other branches. Although designated "Canons," and holding prebends (Theodorich, 1175) they were virtually monks and lived a cloistered life. Their habit was black with a white rochet, and over all a black hood. At the present day the Augustinian Order is represented in Jerusalem by a small convent on Mount Sion.

As an additional evidence of the intensely "French" character of the first Crusades this institution of the then recently founded Augustinians—who may be considered perhaps as one of the numerous religious developments of mediæval France—as the guardians of the recovered Holy Sepulchre, is of importance. As representatives of the religious interests of Western Christendom in the Holy Sites, they took the place of the Benedictines who had hitherto occupied the church of St. Mary the Latin.

LATIN PATRIARCHS.

The following list taken from De Mas Latrie's *Tresor de Chronologie* is of a certain architectural interest. These important personages coming from various European districts which are characterised by schools of art may be supposed to have influenced the design of the new buildings to some extent, by patronising artists of their own nationalities during the progress of the work.

Dagobert, Bishop of Pisa	1099	Estienne, Archbishop of Chartres	1128
Ebermar	1103	Guillaume, Bishop of Mechlin	1130
Gibelin, Archbishop of Arles	1107	Foulcher, Archbishop of Tyre	1146
Arnoul de Rohes	—	Amalric, Bishop of Noyon	1157
Germond, Archbishop of Amiens	1118	Heraclius d'Auvergne, Archbishop of Caesarea	1180

From 1180 to 1227 doubtful occupants of the Patriarchal Throne are mentioned.

Girold, or Geraud, Abbot of Clugny	1227	Raoul de Grandville	1294
Guy, Bishop of Nantes	1240	Landulf	1295
Robert	1244	Anthony Beak, Bishop of Durham	1305
Jacques, Bishop of Liège	—	Pierre de Plaine Chassagne, Bishop of Rodez	1311
Pierre, Bishop of Agen	1263	Raymond	1324
Guillaume, Bishop of Agen	1265	Pierre de la Palu, Bishop of Limassol	1329
Tommaso d'Agni, Bishop of Cosenza	1272	Eli de Nabinaux, Archbishop of Nicosia	1342
Giovanni, Bishop of Vercelli	1278	Guillaume Amici, Bishop of Chartres	1351
Eli	1279	Philip de Cabassole, Bishop of Cavaillon	1366
Nicholas de Hanapes	1280		

The last nine names are those of mere titulars who had no residence within the territory of Jerusalem, Nicholas de Hanapes being the Patriarch who lost his life in escaping from the siege of Acre in 1291.

THE CONSTITUTION OF THE AUGUSTINIAN CONVENT.

The Latin Patriarchs and Priors of the Holy Sepulchre resided within the precincts—the Patriarchs in an imposing palace which still survives on the west side of the Rotunda, the

outside of which is but little altered by its subsequent use for Mohammedan purposes; the Priors in some part of the buildings on the eastern side long since pulled down or altered beyond recognition.

The convent consisted of a college of twenty secular Canons of St. Augustine, who appear to have had a refectory and dormitory in common. Considerable remains of the refectory survive, and its western part [3 bays] has been turned into the Orthodox Church of the Twelve Apostles. The whole of the south wall, with ruined vaulting, also stands intact. The refectory was of a simple architectural character, the vaulting of pointed arches without rib-mouldings starting from square pilasters with a plain bevelled string-course cornice. In the lunettes between the string-course and the vault are plain splayed windows with pointed heads. At the east end of the refectory, where in all probability stood the conventual kitchen, all traces of the mediæval buildings have now been completely removed in building the new Russian church. At this point [probably in some connection with the doles from a conventual kitchen] stood the entrance to a covered street or bazaar traditionally known as "Maleuisinat," or the street of poor cookshops, where the poorer classes of pilgrims obtained their food.

The dormitory or "dortoirs" of the Canons, frequently referred to by mediæval pilgrims, may still be traced on the north side of the open space now occupied by the Abyssinian village where once the cloister garth extended.

For above fifty years the splendid memorial of mediæval religion and romance continued to be used in the manner its builders intended. During this period [1130-1187] the Holy Sepulchre Church would appear as it is described for us by the pilgrim John of Wurzburg in 1150 and Theodoric in 1175.

The ownership of the building was divided between the Latin Patriarch and the Prior of the Augustinian Convent. The Patriarchate [which to a great extent still survives in the modern Christian Street—Rue du Patriarche of the Middle Ages] was situated on the west side of the church, and appears to have had a separate door of entrance into the gallery of the Rotunda. The Augustinians had their convent on the eastern side of the site, with, of course, a separate entrance to the church. A catalogue of the officials connected with the buildings is preserved in a MS. of uncertain date called "Commemoratorium de Casis Dei," which has been several times published in collections of documents relating to the period.

PRIORY OF THE HOLY SEPULCHRE.

Canons 23	Ministers 17	Custodians of the Relics . . . 5
Priests (Vicars) 9	Prepositors 2	Cellarers 2
Deacons 14	Accountants 2	Treasurer 1
Sub-Deacons 6	Notaries 2	Water Guardian 1
Custodians (fragelites) . . 13	Seneschal 1	Porters 9
Monks (!) 41	Custodians of the Sepulchre . 2	Hospitallers 3
Candlebearers to the Patriarch 12	Custodian of Calvary . . . 1	

This large number of 166 officials would probably be attended by quite a small army of servants and hangers-on, who would perhaps have made up an even larger resident population on the Holy Sites than the multitude of sects constitute in modern days.

In 1187 the siege and capture of Jerusalem by Saladin marks the beginning of the decay which for more than a hundred years sapped the vitality and stifled the growth of those once brilliant little principalities founded by the adventurers of 1099. Saladin seems to have treated conquered Jerusalem with leniency in spite of his threats to butcher the inhabitants and destroy their churches. The Holy Sepulchre is even said by some authorities to have remained untouched.

For more than forty years Jerusalem remained in the hands of the Mohammedans whilst the princes of Europe continued to threaten with fresh Crusades, most of which enterprises ended in disaster to their originators. Lastly the astute Emperor Frederick II. and Melek Kamel,

Sultan of Egypt, came upon the scene in 1228, and by their friendly and politic arrangements the Holy City was divided between Christians and Moslems as in the days of Charlemagne and Haroun-al-Raschid.

We unfortunately have but little information about the condition of the Holy Sepulchre Church during the Moslem interregnum, 1187-1228, but the great Emperor Frederick has left his mark on the monument by building a very original and at the same time German bell-tower at the west side of the famous old Provençal façade of the south transept. Frederick crowned himself within the "Chorus Dominorum" of the Crusaders as King of Jerusalem, a mere empty title under the circumstances, and one which he and his successors were quite unable to maintain, but by a singular chance his presence in the Holy City is recorded by the most prominent feature of the church exterior.

In 1239 Richard Earl of Cornwall, brother of Henry III. of England, with William Longsword, Earl of Salisbury, and many other nobles of England, ventured on what was practically the last of the Crusades which had any successful issue. Richard obtained a settlement by which the great object of the Crusades seemed to be accomplished; Palestine belonged to the Christians. Richard then returned to England, and was received everywhere on his journey as the deliverer of the Holy Sepulchre. There was one thing, however, which marred the prospect, the government of the country was left virtually in the hands of the great military Orders, instead of under a responsible king, with the natural results of divided counsels, opposing interests, and want of cohesion in face of a common danger which very soon appeared on the frontiers.

In 1245 the terrible Carismian Tartar invasion from Central Asia took place, and in spite of the union of Christians and Moslems in a common cause against these savages, Jerusalem was sacked and most of its inhabitants were massacred. To this overwhelming event is perhaps due the very complete destruction of certain parts of the precincts—the cloister of the Priory for instance. The wooden roof over the Rotunda would be destroyed at the same time in all probability.

Since 1245 the Holy Sepulchre Church has been considered the property of a Mohammedan State, whether under the Sultans of Egypt or their successors, the Sultans of Turkey, and the Latin Christians who then lost their sovereignty over Jerusalem have ever since been tenants of the Holy Sites by virtue of *capitulations* or treaties with the Mohammedan landlord, or by simply renting the property as Turkish subjects under the patronage of the Russian Government and the Negus of Abyssinia.

During the fourteenth century innumerable stories of pilgrimages to the Holy Sites were written, many of which have been published in different collections. One of the most interesting is that of Ludolphus de Sudheim, a Westphalian priest, who describes the condition of the Holy Sepulchre in 1348. According to this account the use of the church seems to have by this time been regulated very much in the way in which we see it at the present day. Latins, Greeks, Armenians, Nubians [Copts and Abyssinians], Syrians, and Georgians occupied different parts, but it is singular to find that "Canons Regular" are said to have still officiated for presumably the Latin section. The pilgrims were admitted at stated times within the church, which must have been inclosed in much the same way as at present to allow of such arrangements. The pilgrims were obliged to pay four florins for the privilege of passing a day and a night adoring the Sepulchre, and this tax was exacted by a Saracen official called *Amil*, a sort of prefect appointed by the Sultan. Twice in the course of the year admittance to the church was granted gratis—at Easter, and on the festival of the Invention of the Holy Cross—at which times the different nationalities of Christendom celebrated their particular rites in different languages, and made processions with their bishops and clergy, carrying censers and candles according to their different customs.

Earlier in this century the Italian Dominican of Sta. Maria Novella Florence, Fra Ricoldo, describes in his *Itinerarium* a somewhat similar condition of affairs. He made two pilgrimages to Jerusalem; on the first occasion he was refused admittance to the Holy Sepulchre, but was more successful on his second attempt. At the end of the century Simone Sigoli wrote one of the earlier guide-books for pilgrims, a mere list of the stations where "perdono di colpa e di pena" might be obtained by the devout pilgrim, showing that the visit to the Holy Land had become a matter of system and custom. Simone gives the cost of the pilgrimage at the end of the fourteenth century as 300 gold ducats, inclusive of visits to Mount Sinai and Damascus. Each pilgrim travelling in such a style took a personal attendant with him.

During the fifteenth century we approach more clearly the conditions of modern days. The absolute abandonment of the idea of crusading colonisation in the Levant synchronises with the discovery of America. The European colonial enterprise is attracted to a new world, and we hear no more of Frank adventurers attempting to carve out for themselves feudal principalities in the nearer East. On the eve of the great changes, political, social, and religious, which divide the Middle Ages from modern days, the history of the Holy Sepulchre also suffers a change. Instead of a religious relic to be fought for, and the possession of which by Christians was perhaps regarded as a symbol of a united Faith and a talisman for the good of the Christian Commonwealth, the Monument of the Resurrection becomes one of a series of places to be visited for a purely religious sentiment. The "Evagatorium" of Felix Faber, a monk of Ulm, 1484, is a voluminous and amusing account of pilgrim adventures at this period. The young German nobles, whom Felix accompanied as a sort of bear-leader, seem to have conducted themselves in the Church of the Holy Sepulchre very much as such young men would do in the present day, inscribing their names and coats-of-arms upon its walls in a truly modern way [fig. 6].

With the advent of printing begins the long and incalculable series of more modern descriptions of the Holy Land.

During the sixteenth century one or two events took place of a certain importance in the history of the Holy Sepulchre. In 1516 the whole of Syria and Palestine passed from the possession of the Egyptian Caliphs into the hands of the Turkish Sultans, who from henceforth became the owners of the Holy Sepulchre. Selim I. is credited with being the most bigoted of the Turkish Sultans, but fortunately for Christendom his religious animosities were directed more against dissenters from his own faith than against the Christians. Passing on his devastating campaign of 1520 close to Jerusalem, he contemplated the total destruction of the city, but changed his mind in consequence of a lucky dream, and is even said to have presented gifts to the Christians in the Holy City.

The Turkish occupation of the Holy Land seems to have been inaugurated by friendly relations between the new governors and the Latins. The policy of Selim I. was to subdue the Moslem world beneath the new Caliphate of Constantinople, for which purpose he employed the firearms and artillery, and even the bombardiers, lent him by the Grand Master of Rhodes and the Venetian Republic. He did not live long enough to turn upon his Christian allies, as he doubtless intended to do when once he had consolidated his empire; he left this for his son Soliman the Magnificent to attempt after his death.

With the advent of the new sovereign a change for the worse took place in the position of Latin Christians in Jerusalem. The Minorites, or Order of St. Francis, who had owned the church

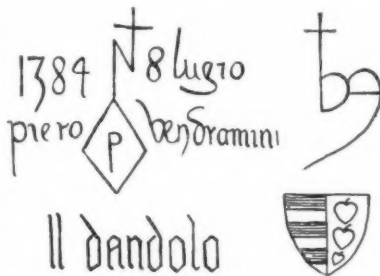


FIG. 6.—Examples of Pilgrims' Graffiti on the Entrance of the Holy Sepulchre Church.

known as the "Cenaculum" or Home of St. Mary (a holy site of great antiquity) for nearly three hundred years, were at this period the guardians of the Holy Sepulchre. In 1535 their troubles began by the imprisonment in the Tower of David * of Fra Tommaso di Noreia, Custode, and his brethren. Fra Tommaso eventually died a prisoner in Damascus. In 1549, according to the *Gesta Dei per Fratres*, the Minorites were expelled from the Cenaculum, which thenceforth became the Moslem shrine of "David's Tomb," as it remains at the present day. A curious letter upon this subject of their expulsion written by Soliman the Magnificent to Francis I. of France still survives. But although the Latins seem to have enjoyed but little favour with the new Sultan, it was during his reign that Fra Bonifazio di Ragusa was permitted to carry out a restoration of the Holy Sepulchre in 1555.

This remarkable fact is attested by the drawings of the restored monument in the early copperplates published by Bernardo Amico, *Trattato delle piante e immagine de' sacri edifizii di Terra Santa*, and by the descriptions published by Fra Bonifazio Corsetto himself in *Liber de pereunni cultu Terræ Sanctæ*, in 1553. Within the outer chamber, which appears to have been added to the monument at this period, was placed a tablet with the following inscription:—

D. IESV SEPVLC A FVN DAM INSTA FVIT ANO S INCAR MDLV
PER F BONIFACIV DE RAGV SIO G S M SION SVPTIBS

The appearance of the restored monument, which has been preserved in the contemporary copperplate, is very suggestive of the usual Turkish *kiosk* style of architecture of the period. It seems to have undergone as great a change as was possible from the earlier designs which had occupied its place from time to time [fig. 23].

At the same time that the Franciscans (Minorites) were engaged in restoring the Holy Sepulchre, they were building their new convent (the "Casa Nova") within the walls of the city, and also about this time the Sanjak of Jerusalem presented them with the old wooden gates of the Golden Gateway of the "Haram" mosque, as a relic of the time of Christ and of His entrance into Jerusalem from Bethany. These gates were placed among the relics preserved within the Church of the Holy Sepulchre, and this act on the part of the Moslems serves as another proof of the fluctuating state of mutual relations between the two great religions.

During the seventeenth century the Holy Sepulchre figures in history in a new and remarkable light. Completely dissociated from the crusading idea, it becomes an object for the cupidity of an Italian prince, Ferdinand I., Grand Duke of Tuscany. No page of history is perhaps more romantic and extraordinary than the story of the visit of Faccardino, Emir of the Druses, to the Tuscan Court in 1603, and of his return to the Levant with the captain-general Inghirami and the Tuscan fleet for the purpose of carrying off the Tomb to Florence. Faccardino and his confederates actually found means to enter the church and begin their operations for detaching the sepulchre, when, being discovered by the "malice" of the Greeks, they were compelled to take to flight. The ill success of the intending larceny was viewed as a great misfortune, and whilst the Emir retired to his possessions at Beyrout to carry out his schemes for introducing Italian luxury and art into the Lebanon, the Grand Duke of Florence had to be content with his magnificent Medicean Chapel, deprived of its central ornament, which was to have been the famous Tomb of Christ. How the Italians of that comparatively enlightened age could have been induced to consider such a project feasible is indeed astonishing. A rock-hewn tomb—even in the form of a kind of cabin, with thin rock walls and roof—would be impossible to remove except in fragments, which would be of little value when pieced together. But at an earlier age such a removal of the House of Loretto was attributed to angelic agency.

* *Castellum Pisanum.*

During the centuries immediately succeeding the loss of Jerusalem in 1245, the relics once contained in the Church of the Holy Sepulchre, and within its precincts, were considered to have been removed for greater security to Europe. Rome obtained the "True Cross" [S. Peter's], the "column of flagellation" [S. Prassede, presented by Cardinal Colonna in 1223]; and the famous Sudarium, or winding sheet of Christ, which is mentioned at an early period, after being removed to Cyprus, was presented by Marguerite de Charni to Louis II., Duke of Savoy, at Chambéry, in 1452, and afterwards brought to Turin in 1575 by Emanuel Philibert, for the purpose of enabling S. Carlo Borromeo to venerate it without the fatigue of crossing the Alps. Whilst at Chambéry it was invoked by Francis I. of France, who went on foot from Lyons to worship at the shrine.

In 1621 appeared the highly important contribution to our knowledge of the Holy Sites, written by George Sandys, of London. His vivid descriptions and interesting "graven figures" are most valuable. At this time the fabric of the church must have been but little altered since mediæval times, the restoration by Bonifazio di Ragusa having been confined to the "Monument." He mentions:—

"The Temple of the Resurrection. A stately Round cloistered below and above, supported with great square pillars, flagged heretofore with white marble, but now in many places deprived thereof by the sacrilegious Infidels.

"Now between the top of the upper gallery and extremity of the upright wall, in several concaves, are the pictures of divers of the Saints in Mosaic work, full faced, and unheightened with shadows according to the Grecian painting; but much defaced by malice or continuance. In the midst on the South side is the Emperour Constantine's opposite to his Mother's, the memorable Foundresse. This Round is covered with a Cupola sustained with rafters of Cedar, each of one piece, being open in the midst like the Pantheon at Rome.

"The Ascent to Calvary. Prostrating themselves and tumbling up and down with such an over active zeale.

"Opposite to the dore of the Temple, adjoining to the side of the Chancell are certain Marble Sepulchres without titles or Epitaphs.

"The chappell of Isaac, without, and spoken of before; and where they keep the Altar of Melchisedeck."—Sandys, p. 128.

At about the period of Sandys' *Travailes*, the guardian of the Holy Sepulchre was Fra Francesco Quaresimus, the author of a monumental book on the Holy Land—the famous *Elucidatio*. In it he mentions many particulars about the buildings of the Holy Sepulchre, and refers among other things to the ruined mosaics in the Calvary Chapels, with their inscriptions.

Philip IV. of Spain, perhaps the most powerful European monarch of his period and at the same time a most religious zealot, naturally took an interest in the fate of the Christian monuments of the Holy Land. In 1628 he sent 30,000 ducats for their repair, and with this sum the timber roofs of the churches of Jerusalem and Bethlehem seem to have been reconstructed.

Towards the close of this century another Englishman, Henry Maundrell, wrote an account of his pilgrimage to Jerusalem from Aleppo, where he was stationed at the time (1697) as chaplain of the Levant Company. He does not enter into particulars as to the architecture of the Holy Sepulchre Church, but he describes how

"In galleries round about the church, and also in little buildings annexed to it on the outside, are certain apartments for the reception of friars and pilgrims; and in these places almost every Christian nation anciently maintained a small society of monks, each society having its proper quarter assigned to it by the appointment of the Turks, such as the Latins, Greeks, Syrians, Armenians, Abyssinians, Georgians, Nestorians, Coptites, Maronites, &c., all of which had anciently their several apartments in the church; but these have all, except four, forsaken their quarters, not being able to sustain the severe rents and extortions which their Turkish landlords impose upon them. The Latins, Greeks, Armenians, and Coptites keep their footing still; but of these four the Coptites have now only one poor representative of their nation left; and the Armenians are run so much in debt that it is supposed they are hastening apace to follow the example of their brethren who have deserted before them.

"Besides their several apartments, each fraternity have their altars and sanctuary, properly and distinctly

allotted to their own use, at which places they have a peculiar right to perform their own Divine service, and to exclude other nations from them.

"But that which has always been the great prize contended for by the several sects is the command and appropriation of the Holy Sepulchre, a privilege contested with so much unchristian fury and animosity, especially between the Greeks and Latins, that, in disputing which party should go into it to celebrate their mass, they have sometimes proceeded to blows and wounds even at the very door of the Sepulchre, mingling their own blood with their sacrifices, an evidence of which fury the father guardian showed us in a great scar upon his arm, which he told us was the mark of a wound given him by a sturdy Greek priest in one of these unholy wars. Who can expect ever to see these holy places rescued from the hands of the infidels? Or if they should be recovered, what deplorable contests might be expected to follow about them, seeing, even in their present state of captivity, they are made the occasion of such unchristian rage and animosity.

"For putting an end to these infamous quarrels, the French King (Louis XIV.) interposed, by a letter to the Grand Vizier, about twelve years since, requesting him to order the Holy Sepulchre to be put into the hands of the Latins, according to the tenor of the capitulation made in the year 1673, the consequence of which letter, and of other instances made by the French King, was that the Holy Sepulchre was appropriated by the Latins. This was not accomplished until the year 1690, they alone having the privilege to say mass in it: and though it be permitted to Christians of all nations to go into it for their private devotions, yet none may solemnize any public office of religion there but the Latins.

"The daily employment of these recluses is to trim the lamps, and to make devotional visits and processions to the several sanctuaries in the church. Thus they spend their time, many of them for four or six years together; nay, so far are some transported with the pleasing contemplations in which they here entertain themselves, that they will never come out till their dying day, burying themselves (as it were) alive in our Lord's grave.

"The Latins, of whom there are always about ten or twelve residing in the church, with a president over them, make every day a solemn procession, with tapers and crucifixes and other processional solemnities, to the several sanctuaries, singing at every one of them a Latin hymn relating to the subject of each place.

"Good Friday night, which is called by them *nox tenebrosa*, is observed with such an extraordinary solemnity that I cannot omit to give a particular description of it.

"As soon as it grew dusk, all the friars and pilgrims were convened in the Chapel of the Apparition (which is a small oratory on the N. side of the holy grave, adjoining to the apartments of the Latins), in order to go in a procession round the church; but before they set out, one of the friars preached a sermon in Italian in that chapel. He began his discourse thus: 'In questa notte tenebrosa,' &c., at which words all the candles were immediately put out, to yield a livelier image of the occasion; and so we were held of the preacher for near half an hour, very much in the dark. Sermon being ended, every person present had a large lighted taper put into his hand, as it were to make amends for the former darkness, and the crucifixes and other utensils were disposed in order for beginning the procession. Amongst the other crucifixes was one of a very large size, which bore upon it an image of our Lord, as big as the life. This figure was carried all along in the procession, after which the company followed to all the sanctuaries in the church, singing their appointed hymn at every one.

"The first place they visited was the Column of Flagellation, a large piece of which is kept in a little cell just at the door of the Chapel of the Apparition. There they sang the appointed hymn, and another friar entertained the company with a sermon in Spanish touching the scourging of our Lord.

"From hence they proceeded in solemn order to the Prison of Christ. Here likewise they sang their hymn and a third friar preached in French. From the prison they went to the Altar of the Division of Christ's Garments, where they only sang their hymn without adding any sermon. Having done here they advanced to the Chapel of the Derision, at which after their hymn they had a fourth sermon, in French.

"From this place they went up to Calvary, leaving their shoes at the bottom of the stairs. Here are two altars to be visited—one where our Lord is supposed to have been nailed to the cross, the other where His cross was erected. At the former of these they laid down the great crucifix upon the floor, and acted a kind of resemblance of Christ's being nailed to the cross: and after the hymn one of the friars preached another sermon, in Spanish, upon the crucifixion. From hence they removed to the adjoining altar, where the cross is supposed to have been erected. At this altar is a hole in the natural rock. Here they set up their cross, with the bloody crucified image upon it; and leaving it in that posture they first sang their hymn, and then the father guardian, sitting in a chair before it, preached a passion sermon in Italian.

"At about a yard and a half from the hole in which the cross was fixed, is seen that memorable cleft in the rock, said to have been made by the earthquake which happened at the suffering of the God of Nature 'when the rocks rent and the very graves were opened' (S. Matt. xxvii. 51). That this rent was made by the earthquake that happened at our Lord's Passion, there is only tradition to prove; but that it is a natural and genuine breach, and not counterfeited by any art, the sense and reason of everyone that sees it may convince him: for the sides of it fit like two tallies to each other, and yet it runs in such intricate windings as could not well be counterfeited by art, nor arrived at by any instruments.

"The ceremony of the Passion being over, and the guardian's sermon ended, two friars personating Joseph and Nicodemus approached the cross, and, with a most solemn and concerned air both of aspect and behaviour, drew out the great nails, and took down the feigned body from the cross. It was an effigy so contrived that its limbs were soft and flexible, as if they had been real flesh; and nothing could be more surprising than to see the two pretended mourners bend down the arms, which were before extended, and dispose them upon the trunk in such a manner as is usual in corpses.

"The body, being taken down from the cross, was received in a fair large winding sheet, and carried down from Calvary, the whole company attending as before, to the Stone of Unction. Here they laid down their imaginary corpse, and, casting over it several sweet powders and spices, wrapped it up in the winding sheet. Whilst this was doing they sang their proper hymn; and afterwards one of the friars preached, in Arabic, a funeral sermon.

"These obsequies being finished, they carried off their fancied corpse and laid it in the Sepulchre, shutting up the door till Easter morning; and now, after so many sermons and so long, not to say tedious a ceremony, it may well be imagined that the weariness of the congregation, as well as the hour of night, made it needful to go to rest.

"March 27.—The next morning nothing extraordinary happened, which gave many of the pilgrims leisure to have their arms marked with the usual ensigns of Jerusalem.

"In the afternoon of this day the congregation was assembled in the area before the holy grave, where the friars spent some hours in singing the Lamentations of Jeremiah.

"March 28.—On Easter morning the Sepulchre was again set open very early. The Mass was celebrated just before the Holy Sepulchre, being the most eminent place in the church, where the father guardian had a throne erected, and being arrayed in episcopal robes, with a mitre on his head, in the sight of the Turks, he gave the Host to all who were disposed to receive it, not refusing children of seven or eight years of age. This office being ended we made our exit out of the Sepulchre, and, returning to the convent, dined with the friars."

This account of one of the principal ceremonies of the Churches in Jerusalem, still practised annually by both Greeks and Latins on their respective Eastertides, is of interest as showing how unchanged the use of the building has been for more than two centuries. The ceremony of the Latins, at which the present writer has assisted, is absolutely the same at the present day as it was in 1697, but for the introduction of a German sermon after the hymn in Calvary.

The Rev. Henry Maundrell does not mention the curious cups containing the spices, and decorated with the arms of the Emperor and the King of Spain, which are carried in the procession and must be as old as his time.

During the eighteenth century all interest in the Holy Sepulchre waned to its lowest ebb. The world was filled with wars and revolutions amongst Christian States, whilst the Turkish Empire had sunk into a state of lethargy after its last struggles with the decaying Venetian Republic. A good many books were written by travellers in the Levant during this period, but in place of the pilgrims' guide-books we have scientific treatises by students of natural history. Amongst such visitors very few display much interest in the architectural remains of the Holy City. Such books are illustrated with the deplorable copperplates of the period, mere sketches from memory and utterly useless, as a rule, for any purpose of study. One of the most interesting of these ponderous folios is Pococke's *Description of the East*, 1745. In it there is a reference to the Rotunda of the Holy Sepulchre which is of interest: "The roof was of cypress, and the King of Spain giving a new one, what remained of the old roof was preserved as reliques, and they make beads of it to this day." "To the north of it [the Stone of Unction] are the tombs of four Kings of Jerusalem, not well known, whose bodies, it is thought, were carried to Christendom when the Saracens took the city" (the view of Calvary shows two tombs at the entrance). The roof referred to as given by the King of Spain must be the new one erected in 1628 by Philip IV.

During the latter part of this century the church had fallen into deplorable neglect and almost oblivion—an oblivion from which it was dragged for the purpose of affording material for German speculation and investigation. But the bookseller, Jonas Korte, who started a theory to discredit the traditional character of the Holy Sites, unintentionally revived an interest in the monument by polemical discussions which have endured for the past hundred years.

During the nineteenth century the Church of the Holy Sepulchre once more underwent a destruction by fire in 1808, which completely obliterated the mediæval character of the Rotunda, and caused much damage in other parts of the church, especially to the Calvary chapels. This unfortunate conflagration originated in the portion of the gallery round the Rotunda which was occupied by the Armenians, and according to the official report of Callinicus, Patriarch of Constantinople, the fire began at 8 a.m. on 30th September 1808. It consumed the cupola of wood covered with lead of the Rotunda, destroying the small chapel built on the top of the Holy Sepulchre. The whole of the fittings of the Rotunda, with its surrounding galleries and chapels, and the "treasuries" and convent apartments were burnt. The interior of the great choir with its iconostasis, stalls, &c., was reduced to a mass of ruins, and the semi-dome of the apse above the "Cathedra" was severely injured. The only portion of the Holy Sites unaffected by the fire was the subterranean Chapel of Helena. The chapels on Calvary were gutted by the fire, and according to the Latin version of the catastrophe (*Breve notizia dell' incendio*, 12. Ottobre, 1808, published by the Franciscans) a wooden building over these chapels fed the flames and caused much damage to this quarter of the church. The roof of the Rotunda fell in upon the Sepulchre, but the latter, though crushed without, was uninjured within. The marble columns supporting the great roof were calcined and the walls injured. The buildings of the Latins on the north were all saved, and, of course, the external tower was untouched.

After much difficulty and many negotiations permission was obtained from the Porte to rebuild the church. In spite of the endless disputes amongst the Christian sects themselves concerning their respective shares in the ruined property, all the high dignitaries of the Empire at Constantinople and all the petty officials at Jerusalem had to be bribed. But, notwithstanding all the delay involved, the restored buildings are said to have been completed for reconsecration in 1810. The architect employed by the Greeks for their share of the work was a certain Comnenus of Mitylene.

In 1840 the Roman Catholics made some repairs to their property around the Chapel of the Apparition. Here it may be mentioned that this chapel and the convent attached are said to have been secured to the Franciscan Order through the mediation of King Robert of Sicily in 1342. At the back of the chapel stands a disused font of a quatrefoil plan, somewhat similar to the famous one in the basilica at Bethlehem. It may possibly be the font used during the Latin Kingdom of Jerusalem.

The revived interest in the Holy Sites on the part of both orthodox and Roman Catholic Christians during the nineteenth century culminated in the Crimean War of 1854-55, which is usually attributed to the quarrels between the rival Churches. The Russian influence in Jerusalem did not, however, receive any very great check to its development, nor did the Roman Catholics succeed in obtaining any additional privileges within the Holy Sepulchre in consequence of this war; and about fifteen years afterwards we find the Russians putting up at their own expense the great iron girder dome covered with lead which now covers over the Holy Sepulchre.

Since 1870 absolutely nothing has been touched in the fabric of the Church of the Holy Sepulchre, either in the way of repairs or structural additions. In these days of "restoration," how long will such a state of things continue—*ultima ora latet*?

NOTE ON THE TOMBS OF THE KINGS SAID TO HAVE BEEN DESTROYED AT THE TIME OF
REBUILDING THE ROTUNDA AND THE EAST END IN 1808.

A screen dividing the southern transept from the Chorus Dominorum as at present appears in the old plans, and on the south side of this screen the area of the transept seems to have constituted the Royal burial place of the Latin Kings of Jerusalem.

On either side of the entrance of the Chapel of Adam were the monuments of Godfrey and Baldwin I. The inscriptions on their tombs have been preserved in various authors :—

✠ HIC JACET INCLYTUS DUX GODFRIDUS DE BULION QUI TOTAM
ISTAM TERRAM AQUISIVIT CULTUI CHRISTIANO. CUJUS ANIMA
REGNAT CUM CHRISTO. AMEN. ✠

✠ REX BALDUINUS JUDAS ALTER MACHABAEUS SPES PATRIAE
VIGOR ECCLESIAE VIRTUS UTRIUSQUE QUEM FORMIDABANT
CUI DONA TRIBUTA FEREBANT CEDAR AEGYPTI DAN AC HOMICIDA
DAMASCUS PROH DOLOR IN MODICO CLAUDITUR HOC TUMULO. ✠

Four other tombs placed along the side of the screen above mentioned are said to have contained the bodies of Baldwin III., Amaury, Baldwin IV., and Baldwin V. These are the marble sepulchres mentioned by Sandys.

All these sepulchres were probably of the same plain and unostentatious design which may be made out in the rude copperplates of Zuallardo and other pilgrims' books. They consisted of simple coped blocks of stone like the covers of sarcophagi, raised on short columns, and with panelled sides. No sculptured figures or armorial bearings appear to have been displayed upon them. Quaresimus professes to have preserved the epitaph on the boy-king Baldwin V.

A few examples of this same type of tomb survive in Cyprus, such as the tombstone of Adam d'Antioche in a church near Nicosia. (See Enlart, *Art Gothique en Chypre*, p. 486.)

By a strange chance, owing to its having been covered over by a stone platform ever since the Moslem occupation of the city, until quite recent years, a solitary tombstone of a crusader still lies *in situ* before the south-transept entrance. The grave looks as if it had never been disturbed, so that the body possibly still lies untouched below. The person commemorated in the inscription on the stone is a certain Philip de Aubigni, Governor of the Channel Islands, one of the Councillors of King John at the signing of Magna Charta, and tutor of the young

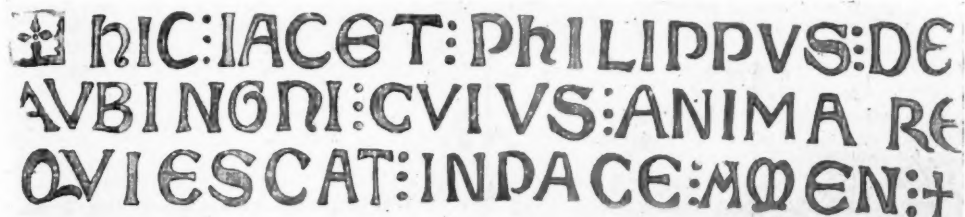


FIG. 7.—Inscription on Tomb of Sir Philip de Aubigni, at the Entrance of the Holy Sepulchre Church.

king Henry III. He visited Jerusalem in the train of Emperor Frederick II., 1229, and died there in 1236. F. Gough Nichols, F.S.A., in *Proceedings of Archaeol. Inst.* [Lincoln] gives the text of a letter from Philip de Aubigni to the Earl of Chester on his arrival in Jerusalem. Two Acts of Assizes held by him in Jersey are sealed with the same coat-of-arms as on the grave-stone in Jerusalem—four fusils in fess.

(To be continued.)

A WEEK IN PICARDY.

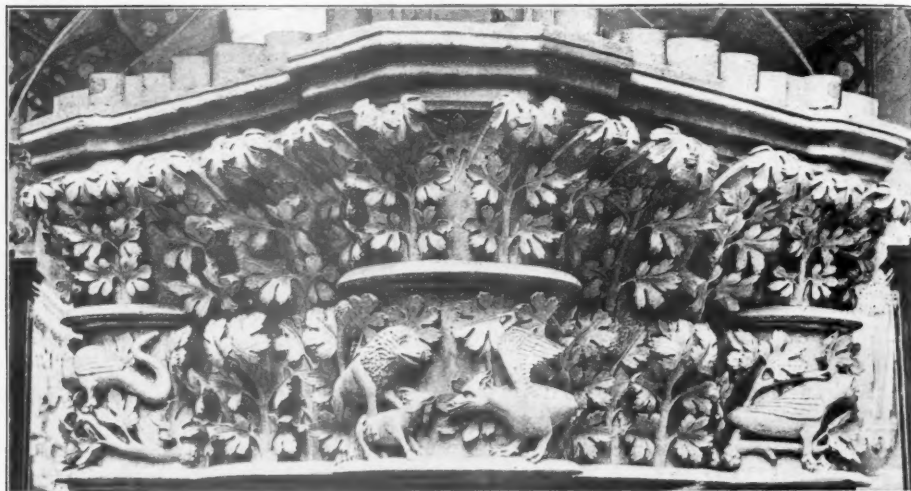
By J. D. CRACE, F.S.A. [*Hon. A.*].

FIG. 1.—REIMS CATHEDRAL: CAPITAL, SOUTH OF NAVE.

IT is two years since the writer described a short visit to a few of the great churches of Northern France,* and now he has to record the impressions made, during a spring visit this year, by other noble churches on the eastern side of the route to Paris—with Amiens as a starting point. The Cathedral of Amiens is so well known that to dwell upon it in detail would be superfluous; but the impression made by its vastness, its homogeneity, and its grand simplicity of line must ever be fresh and striking. Ruskin's little "Bible of Amiens" is a charming companion and a useful index to the extensive and interesting sculpture [fig. 2].

The beautiful stalls are probably the most perfect example of Gothic woodwork in existence—no less perfect as joinery than as carving of infinite skill and fancy. For full two hours did we examine and wonder at the intricacies of its design and the life and charm of its detail, crisp as when executed with such delightful certainty of hand.

We lingered under the great vaulting of nave and aisles till the light grew dim, and the very vastness and dignity of the building seemed to grow more impressive as the light faded, even from the colour of the glorious windows.

From Amiens we came to BEAUVAIS—much

more the French country town, with many an old gabled house front, and with its great market-place full, as we saw it, of busy life under widespread market umbrellas; the huge mass of the uncompleted Cathedral looming over the housetops. A magnificent monument of a grand ambition unfulfilled, although not without much persistence.

Allowing that Fergusson's aphorism is true—that exaggeration is never in good taste—and this wonderful height of the choir is doubtless exaggeration, yet it is a very noble one. It is, as it were, the apotheosis of the glory of the vertical in Gothic architecture; and it needs a cooler critic than the writer to follow Fergusson to his conclusion. We are awed by the boldness of the conception, and moved by the delicate beauty of the design. But the architects of this wonderful structure must have had bitter moments. At one time the collapse of the choir vaulting led to that duplicating of the support by intermediate columns and arches which gives so compressed an effect to the arcading, whilst even accentuating the height.

In two bays on the south side may be seen a curious change of intention. A cusped circle was carved in the spandril between two inserted arches: but apparently it was found better that the long shaft from which the vaulting springs should be carried down to the main column, like the others;

* JOURNAL, 6 June 1908.

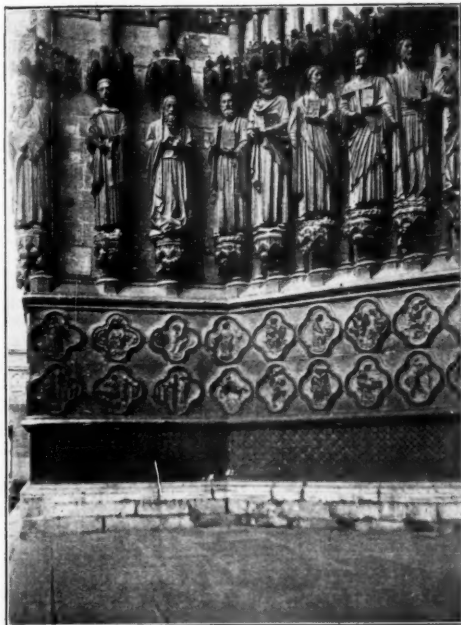


FIG. 2.—AMIENS: W. PORTAL.

it is therefore carried down across the cusped circle. When, in the sixteenth century, the later architect boldly erected a steeple some five hundred feet high, that also crashed down some five years later, working havoc below. In repairing the great piers the old grouped-column sections were abandoned, and an inexpressive roll and hollow substituted, sadly detrimental to the effect at the crossing. Still, there remain that amazing choir and apse, with clerestory windows over fifty feet high, rich with stained glass up to the very vaulting, which itself seems to soar and grow dim in space.

The carved doors of the south porch are fine specimens of the art of the time of Francis I., to which period or a little earlier belongs the Palais de Justice, once the Episcopal Palace, close at hand.

Near also, but out of sight in a courtyard north of the Cathedral, is a delightful little entrance porch in the angle of the court [fig. 3].

Below, towards the river, lies the Church of S. Etienne, with an early north doorway, and otherwise interesting [fig. 4]. A little further, and on the river itself, is a fine old mill, whose history one may suppose to go back as far as that of the Cathedral. Crossing the river, a short walk uphill brings you to a charming early Renaissance mansion, now the "Ferme de St. Symphorien," its fine doorway broken away to admit the farm carts; and from the terrace of this lies below you all Beauvais with its Cathedral rising like a great rock, dominating the whole.

From Beauvais we came to LAON, perched on a long ridge of rock above the fertile plain. The steep slopes are topped by the high retaining wall which girdles the town, at the eastward end of which rise the six towers of the Cathedral. Seen from the railway below they have a gaunt and somewhat crude appearance, the tall openings giving them a look of incompleteness, an effect dispelled when they are seen from the town. These and some of the details are well shown in Nesfield's admirable drawings. The fine interior is remarkable for its square east end, like our English churches, uncommon in France; and it has an additional arcade above the true triforium and below the clerestory. Immediately north of the Cathedral is the Palais de Justice, formerly the Bishop's Palace, also of the thirteenth century, standing on an open arcade and backing on the town wall.

Besides the little church of the Templars in the garden of the Musée are many other antique remains, including three old gateways to the town [fig. 5]; and passing westward we came to another fine church of the thirteenth century, St. Martin's, a simple, dignified building, where we found the parish priest catechising his boys. The plain

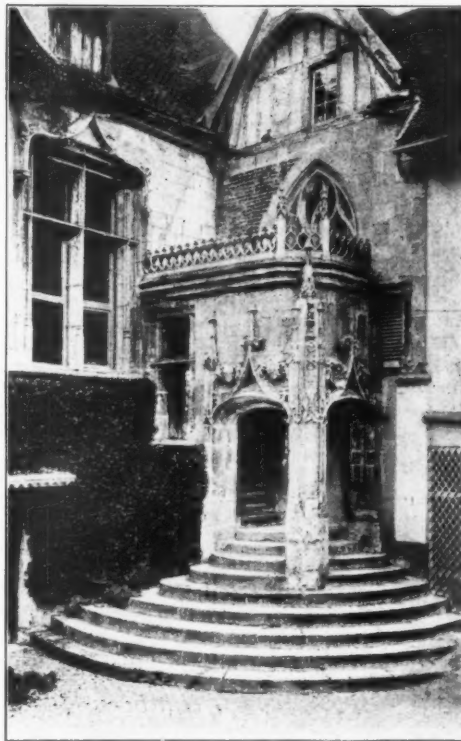


FIG. 3.—BEAUVAIS: ABBÉ GELLÉE'S HOUSE.

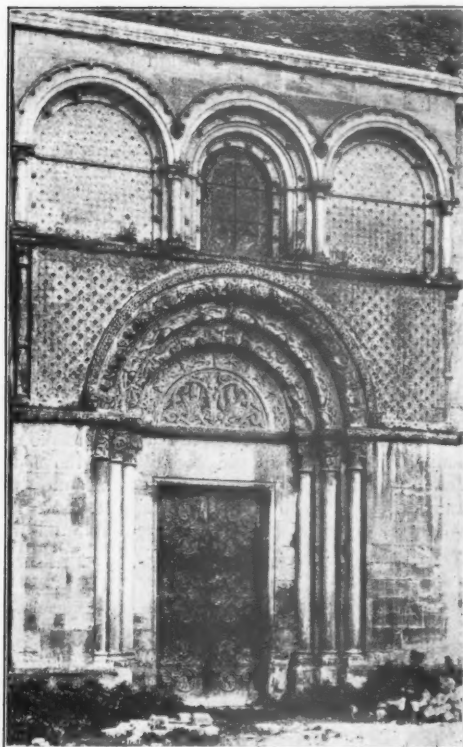


FIG. 4.—ST. ETIENNE, BEAUVAIS.

pointed arches of the nave spring from square piers with attached shaft to nave and aisles. As we left the church by the north door we saw, kneeling alone before a chapel altar, a young soldier, his fair, closely-cropped head reverently bent, his blue military overcoat falling in straight folds about his knees—an earnest, motionless figure, suggestive in the evening light of the vigil of a knight of old. Passing on, through an old gateway, to a path outside the walls, we came round to a point from which we could watch, across the valley, the golden light slowly fade from the towers of Laon Cathedral.

The next day found us at St. QUENTIN, a bright town with a spacious "Place," at one end of which stands the gothic Hôtel de Ville on its arcade of pointed arches, while in the centre is the spirited modern monument which commemorates the siege of 1557.

The Cathedral of St. Quentin is closely built round on the south side, and nowhere is there wide space from which to view the exterior (fig. 6). Within, one is impressed at once by the great height of the nave (some 24 feet higher than that of Chartres), by the beauty of the chevet, and by the

splendour of the stained glass there and in the north transept. Less favourably is one struck by the polychromatic decoration of the eastern part of the church; not because it is particularly inharmonious, but because it in no way recognises the constructive lines, and being carried out in strong tones, and stopping short at the level of the main arches, it cuts the height in half and arrests the eye below the triforium. Later we paid a visit to the Musée, to see Delatour's pastel portraits. They justify his reputation; for these portraits, executed in the eighteenth century, have a vigour and character unequalled in this medium. Delatour is St. Quentin's celebrity. His statue stands in front of the Cathedral.

Returning to Laon we made thence for the CHÂTEAU DE COUCY, being blest with a really fine day among many showery or dull. Those who have not seen Coucy can have little conception of what a thirteenth-century strong place could be. The defensive contrivances, the skill of execution, and the bold scale of the plan are alike astonishing. The little town, with the castle at its N.W. extremity, occupies a plateau entirely enclosed by bastioned walls. Only from the town can the castle be entered, and then across a wide moat, and through a succession of portcullised gateways. Four great towers of fine masonry defend the external walls of the castle, within which walls are vast storehouses, stables, and offices; to the north, where the hill-side is steepest, are the Sieur's family apartments, with large tracery windows overlooking the country; but towards the town, and surrounded by its own outer wall and moat, towers the great keep [fig. 7], 210 feet high, with walls 34 feet thick, the final defence—having its own wall, its own stores, its own means of offence. Well might the owners of this impregnable stronghold boast the motto—"Roi ne suys, ne prince, ne due, ne comte aussi: Je suys le Sieur de Coucy." We took our lunch on a little vine-covered terrace



FIG. 5.—LAON: ARDON GATE.

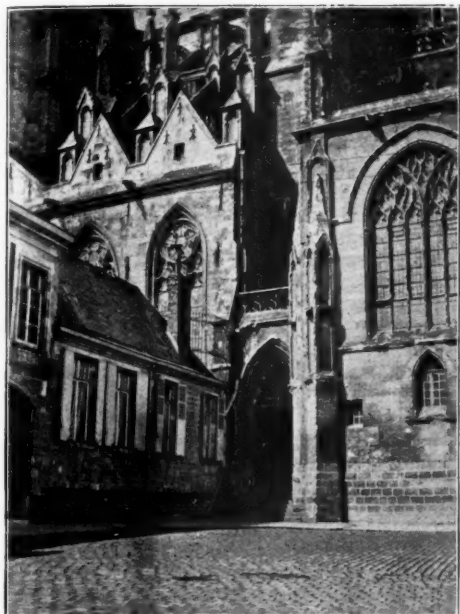


FIG. 6.—CATHEDRAL OF ST. QUENTIN.

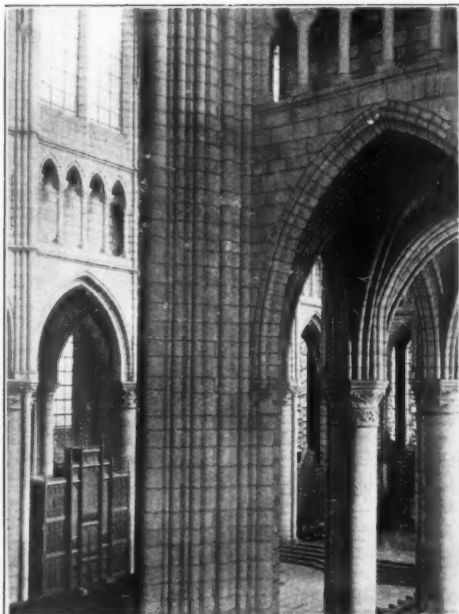


FIG. 8.—SOISSONS.



FIG. 7.—CHÂTEAU DE COUCY.

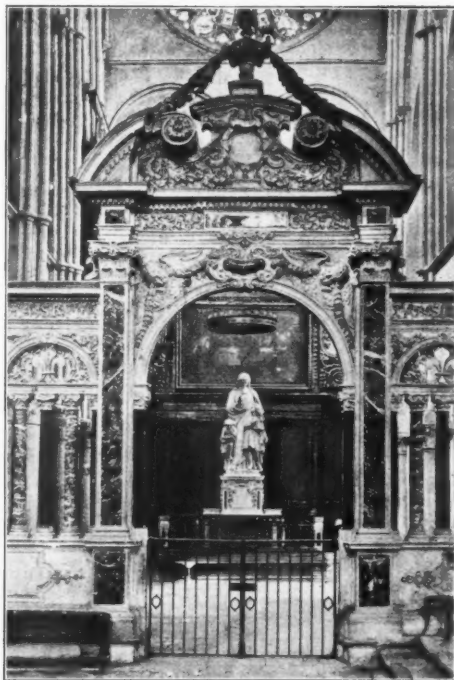


FIG. 9.—ST REMI; PART OF THE SCREEN.

with the great castle before us and speculated as to what manner of men were these great Seigneurs, responsible to no man, lords of all they overlooked; and, later, sat on the ruined wall and listened to the nightingale singing among the blossom of cherry or apple trees, with the scent of wallflower perfuming the evening air.*

The same night we arrived at Soissons. As a town, one must allow that it has a somewhat purposeless air. There is a rather dreary "Place" at the edge of the town; the streets seem to lead nowhere. But the Cathedral of Soissons, especially its grand nave and choir, must be reckoned among the finest of French churches [fig. 8]. Its interior has been scraped and repaired, and the jointing pointed with black cement. Now, admitting that the jointing of masonry aids the perception of the contours, this emphasising of the joints is very disturbing.

The south transept is particularly interesting, being apsidal, the arches carried round and forming an ambulatory. From the south-east of this apse opens a chapel with a delightful arrangement of columns and vaulting. The triforium forms a wide gallery all round the church, affording admirable views of nave and transepts. The rich glass (thirteenth century) still remains in the lower windows of the main apse, and incomplete remains of the glass in the clerestory. But how glorious must have been the effect when the whole was perfect!

More prominent on entering the town is the Portal of St. Jean-des-Vignes—the west façade only of a great abbey church with two beautiful spires. It stands now in a barrack-yard.

As the shadows lengthened we came to REIMS, to find the splendid façade of the Cathedral glowing in the golden sunlight. In this we were fortunate, for we had but fitful gleams the next day, and much rain. But where there is so much to be seen and studied within, as well as without, the tricks of weather are not fatal to enjoyment. We were not without opportunities for examining the wealth and beauty of the external sculpture; but a brief record of travel is not the place to describe in detail the glories of the architecture, the stained glass, the tapestries which enrich the interior of such a cathedral as that of Reims. One may, however, note the wonderful effect of the nave, with its great clerestory windows retaining much of their stained glass, and the simple arcade of small single arches which make the triforium seem like a wide frieze

below them; all melting as it were into the apse with its high-stilted arches below, and its tall windows above ablaze with magnificent glass and seeming compressed by the converging stone-work; while right and left the great tapestries on the aisle walls afford a background of softened colour to the arches of the nave.

Yet, after this, the Church of St. Remi will equally delight the artist. Its grand, simple forms, the magnificent series of stained glass in the clerestory, the saint's shrine, with the beautiful Renaissance screen which encloses it by filling the spaces between the columns of the choir [fig. 9], and, not least, the great squares of tapestry hanging from above the arches of the transept, combine to make a striking picture. Two Roman monolith granite columns flank the west portal: two more occur in the nave. Their tops have been chipped away to fit the twelfth-century capitals.

In the "trésor" of the sacristy are some splendid embroidered copes of different epochs, many fine Limoges enamels and the beautiful gold chalice of St. Remi, probably of the twelfth or thirteenth century, among many other valuable objects.

But Reims as a city, and a prosperous one, has many interesting features besides these grand churches. There are picturesque old houses still remaining, a Roman arch, a very fine Town Hall of the same period in design as the screen in St. Remi (Louis XIII.). It is worth while to give the inscription which commemorates its architects:—

"CE BÂTIMENT A ÉTÉ CONSTRUIT DE 1627 À 1634 SUR LE PLAN DE L'ARCHITECTE REMOIS, JEAN BONHOMME. LE PAVILLON CENTRAL A ÉTÉ ÉLEVÉ À LA MÊME ÉPOQUE D'APRÈS LES DESSINS DU SCULPTEUR REMOIS, NICOLAS JACQUES."

The building has, however, been extended in the same style, and the interior apparently quite remodelled late in the nineteenth century.

One other monument must be mentioned, the Banquet Hall in the Archbishop's Palace, a noble hall, in which were held the coronation banquets, with a fine Gothic chimney piece at one end, disfigured by being painted white-and-gold when Charles X. was crowned, the last for whom it was used.

From Reims we turned homewards by way of Ghent and Bruges. Although both are full of interest, they lie outside our subject. Yet I am tempted to allude for a moment to the paintings, not only of Memling, so well known as they are, but to those by Geerhardt David, in the Communal Museum at Bruges, which in power and beauty of colour are no less worthy of admiration.

* An excellent little pamphlet on the Castle, by M. E. Viollet-le Duc, is published, and sold at the Château.

TOWN PLANNING.

PAPERS COLLECTED BY THE R.I.B.A. TOWN PLANNING COMMITTEE.

XX. MR. SPEAIGHT'S SUGGESTED IMPROVEMENT AT HYDE PARK CORNER.

By H. INIGO TRIGGS [A.].

Next to Trafalgar Square, there is hardly a more important traffic place in London than that formed by the junction of Piccadilly, Park Lane, Grosvenor Place, and Constitution Hill; and any attempt to re-plan Hyde Park Corner upon more architectural and dignified lines is worth being very seriously considered by the authorities concerned. We are therefore indebted to Mr. Speaight for bringing forward his scheme for improvement at the present moment, when the question of a National Memorial to King Edward VII. is being discussed.

Before considering Mr. Speaight's scheme it will be interesting to recall the previous history of Hyde Park Corner. Mr. Speaight in the brochure that he has circulated says:—

"The importance of architecturally treating this Western Entrance to the Metropolis in a dignified way was fully appreciated by Robert Adam, who in 1778 prepared a carefully designed scheme, which can now be seen at the Soane Museum. Sir John Soane also published plans for the same purpose in 1796, 1817, and 1836, which can also be seen at his Museum in Lincoln's Inn Fields. Soane, in preparing two of his plans, was influenced to a large extent in his designs by the entrance into the Acropolis at Athens. Although none of these schemes would be now feasible on account of the present crowded state of the traffic at this point, yet in each case the author recognised that this important position called for an architectural treatment."

In 1873 the Metropolitan Board of Works began to consider the question of improvements in the neighbourhood of Hyde Park Corner with a view to making better provision for the traffic. The whole matter remained in abeyance for nine years, and in 1882 the First Commissioner of Works brought forward a second proposal which was eventually carried out and completed in May 1883.

This scheme cannot be said to meet adequately the traffic requirements of to-day, and its shapelessness is, as Mr. Speaight says, a thing of wonderment to foreigners visiting the Metropolis and a thing of shame to any Englishman who has the slightest idea of the principles on which a Place should be laid out.

The scheme that Mr. Speaight has now brought forward is best described in his own words:—

"By the realisation of the suggested improvement not only would the present shapeless mass of roadway now forming the junction between Piccadilly, Knightsbridge, Grosvenor Place, Constitution Hill, and Hyde Park be transformed into

a large rectangular enclosure, at once dignified, spacious, and artistic, but an extremely appropriate site would be obtained for the National Memorial to King Edward VII.

"The space available for the purpose of the suggested improvement would provide, at a comparatively small cost, an enormous Place, 725 feet long and 410 feet broad, reminiscent of many stately enclosures of a similar nature to be found in Paris, Berlin, Vienna, Rome, Venice, and other cities. Its area, approximately 300,000 square feet, would be nearly three times as large as the Piazza S. Marco at Venice, and considerably more than twice the size of Parliament Square.

"And, in addition to providing a suitable site for the Royal Memorial, the east and west boundaries of the Place offer facilities for its further embellishment by the erection of the Shakespeare Memorial Theatre, and at some future date a National Opera House on the site of St. George's Hospital.

"Under the arrangements proposed, the Decimus Burton's Arch would be removed from its present position at the top of Constitution Hill to become the central feature of the southern boundary of the new Place.

"Re-erected in the altered position suggested, this archway would naturally form the Royal Entrance to Constitution Hill, whilst the lateral screens or colonnades of coupled Corinthian columns, when incorporated with the existing structure, would give a monumental and appropriate appearance to the wide roadway proposed to be formed on the north side of the grounds of Buckingham Palace.

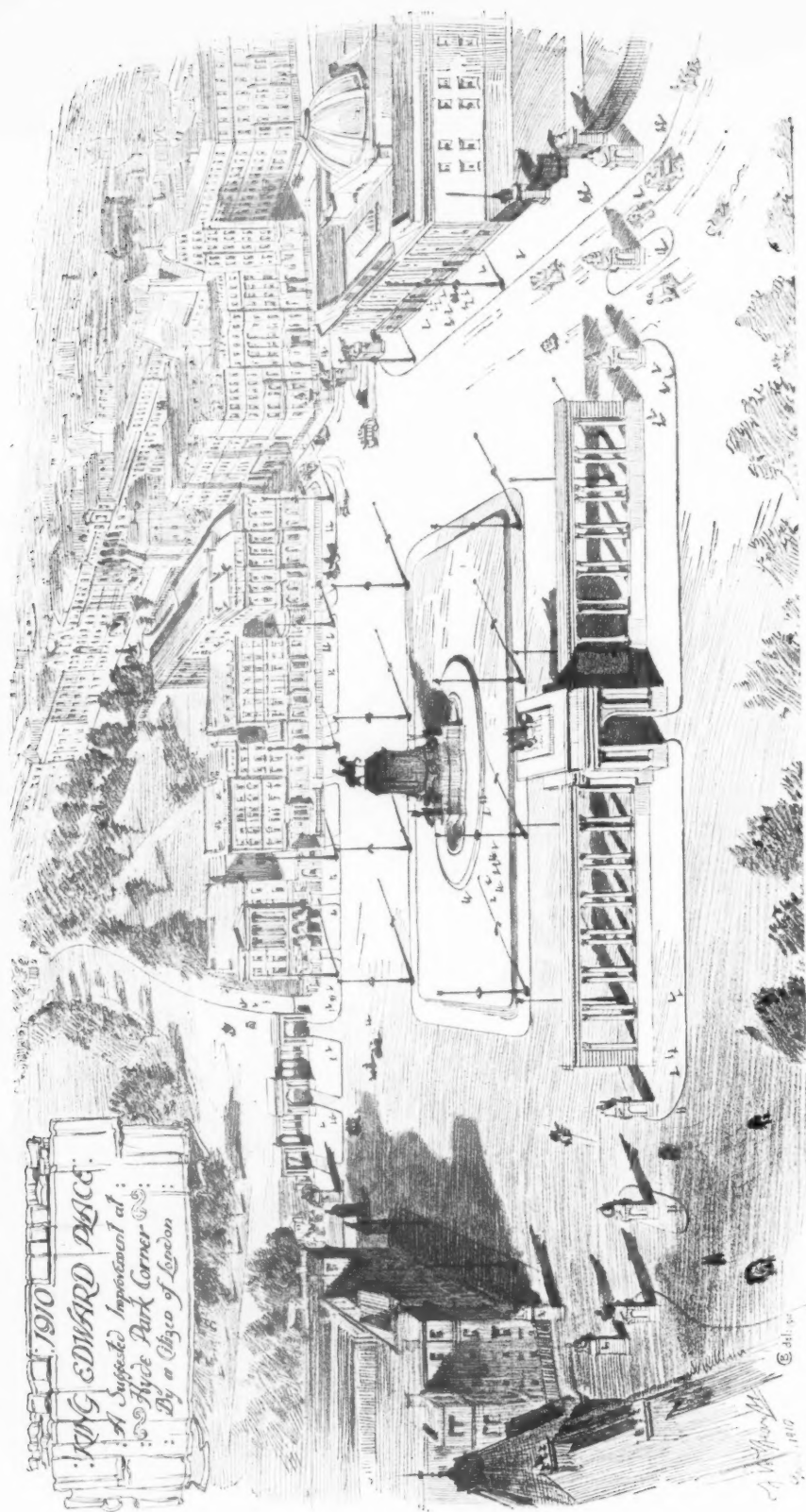
"In arranging the plan every effort has been made to provide effective vistas, and an unusually fine one would be obtained diagonally across the Place from the east end of Piccadilly by St. James' Street to Grosvenor Crescent.

"Architecturally the appearance of the Place dominated in the manner proposed, viz. by a centrally placed equestrian monument of the late King, and flanked on its east and west sides by public buildings designed to give the requisite balance and symmetry, could scarcely fail to be satisfactory from an æsthetic point of view.

"Nor have practical considerations been neglected in working out a scheme upon which, from first to last, a considerable amount of study has been expended.

"For instance, it is confidently expected that under the scheme now brought forward the difficulties hitherto associated with the traffic at Hyde Park Corner would entirely disappear, or at least be lessened to a very considerable extent."

One of the most important features of Mr. Speaight's scheme is the widening of Piccadilly by 20 feet, thus bringing the curb in a line with the existing railings of the Green Park, and the fine row of trees that at present is situated just within these railings would therefore line with the new curb, thus converting the south pavement of Piccadilly



MR. SPEAIGHT'S SUGGESTED IMPROVEMENT AT HYDE PARK CORNER.

See plan, JOURNAL R.I.B.A., 30th July, p. 439.

into a delightful boulevard. The widening of Piccadilly is an urgent matter that has been pressed home to the authorities by the Report of the London Traffic Commission. It is impossible to watch the congestion of traffic in Piccadilly any afternoon during the season without being amazed that the difficulty has not long ago been rectified by the simple process of placing back the park railings 20 feet. This precious 20 feet of parkland is hardly ever used by a single individual, and by throwing the land into the roadway the public would not be robbed of one inch of open space.

We entirely concur with Mr. Speaight's plan in the provision that it makes for entirely surrounding the new Place with buildings of a monumental character. He suggests that in the event of his proposal being carried out a sum of £75,000 might be obtained from the Committee of the Shakespeare Memorial Theatre for a site on the east side of the Place. The part of the scheme that is perhaps hardly likely to find favour with architects is the colonnade that it is proposed to erect on the south side of the Place, and the planning of so fine a triumphal arch in a meaningless way is detrimental to the whole scheme. With the fine background of trees that is afforded by the gardens of Buckingham Palace it would be possible to plan a low architectural screen wall, possibly of concave form like the entrance to "Unter den Linden" in Berlin; but with this exception Mr. Speaight's scheme has much to commend it, and we cannot fail to admire his public spirit in bringing forward the proposal.

SIR THOMAS DREW, P.R.H.A., LL.D. : A MEMOIR.

By ALBERT E. MURRAY, A.R.H.A. [F].

Thomas Drew came of a well-known Co. Limerick family, but was himself a native of the North, his father being the Rev. Thomas Drew, D.D., Rector of Old St. Ann's, Belfast, a well-known and highly-esteemed divine. He was born in Belfast on 8th September 1838, received his early education in that city, and was articled to the late Sir Charles Lanyon, R.H.A., President of the Royal Institute of the Architects of Ireland, afterwards head of the firm of Lanyon and Lynn. From the first Thomas Drew showed great aptitude for architectural design. After the completion of his articles, he came to Dublin in 1862, being then about twenty-four years of age, and entered the office of the late William George Murray, R.H.A., with whom he was associated for a number of years. In 1871 he married Miss Adelaide Anne Murray, sister of Mr. William G. Murray, and daughter of Mr. William Murray, Architect of H.M. Board of Works in Ireland.

During the period of Mr. Drew's association with Mr. W. G. Murray, he was closely identified with the design and supervision of several important buildings, notably Messrs. Gilbey's, in Upper Sackville Street; the Hibernian and Provincial Banks: on the plaster modelling and internal decoration of the latter building he read a most interesting paper before the Institute of Architects at the time. Soon after coming to Dublin he was awarded a special silver medal by the Institute of Architects for his set of measured drawings of the Portlester Chapel in St. Audoen's Church, High Street, Dublin.

Entering upon independent practice, he speedily established for himself an extensive connection, his chief forte being ecclesiastical work, in which he especially delighted. He first began in North Frederick Street, removing thence to Upper Sackville Street, and later on to No. 6 Stephen's Green, where he remained for many years, in a house designed by himself, and at the time regarded as the perfection of good street architecture. The house formed largely the subject-matter of an appreciative paper read before the Institute of Architects (Ireland) by Sir Charles Cameron, C.B., an Hon. Fellow of the Institute. Finally, some twenty years ago, he removed to No. 22 Clare Street, where he practised up to the time of his death, and where for several years, under circumstances that are well known, he gave hospitable shelter to the Irish Architectural Association.

During his long and honourable career as a practising architect in Dublin, Mr. Drew became responsible for a great number of works of distinguished merit, of which the following were among the chief executed: The new Cathedral, Belfast; the Ulster Bank, College Green; Messrs. Atkinson's premises adjoining the bank; the graceful church of St. Kevin, South Circular Road; Messrs. Robert Smyth & Co.'s premises in Stephen's Green; Clontarf Presbyterian Church; the beautiful new church of Maralin, Co. Down; the restoration and practical reconstruction of Waterford Cathedral (in the course of which the plan was discovered to be similar to that of the Danish foundation of Christ Church Cathedral, Dublin, Waterford being a stronghold of the Danes); the Trinity College Graduates' Tercentenary Memorial Building; alterations to the Library and Reading Room of Trinity College; the beautiful spiral staircase to the organ chamber of St. Patrick's Cathedral, erected in 1901 at a cost of £11,000; the fine Law Library of Ireland at the Four Courts, Dublin, for the Honourable the Benchers of the King's Inns; the Rathmines Town Hall; restoration of Coleraine Church; improvements at St. Nicholas' Church, Galway; very large additions to Lough Rynn, Dromod, Co. Leitrim, for the Hon. Colonel Clements, D.L.; additions to Coolarigan, Kilcock, for Mr. R. M. Wilson; additions to Currygrane, for the late Mr. James Mackey Wilson, D.L.; additions

to Killagree, Co. Kildare, for Colonel St. Leger-Moore, C.B.; additions to Knockrobin, near Tullamore, for Colonel Biddulph, D.L.; additions to Castle Archdale, Co. Fermanagh, for Colonel M. Archdale, D.L.; Knockbreda Church, Belfast; the Masonic Boys' Schools, Clonskeagh, Co. Dublin; the Grammar School Library, Christ Church Cathedral, Dublin; and a host of other works, large and small, on all of which he brought to bear great skill and refinement, and an intensely painstaking measure of care.

He was on more than one occasion consulted with reference to English Cathedrals, notably in the case of the late J. L. Pearson's Truro Cathedral a few years ago, when there were certain failures, which Sir Thomas Drew diagnosed as simple "flushing" of the joints of the piers. On this case he wrote an able and luminous report, in which he deprecated all idea of panic, and set forth the real causes of the small failure.

Despite the degree of professional success he attained, and the numerous commissions that for over forty years flowed in to him, Sir Thomas Drew never had an opportunity of achieving a success in a really great building until he was commissioned to design the new Cathedral for Belfast. For this he first made a scholarly design in the Gothic style of the fourteenth century, only to set it aside and to evolve a really masterly conception in the form of a most original design based on Romanesque tradition, suggestive of much of the rich and glowing detail of the round-arched work of Southern France, as seen at Arles, etc., and in the domed churches of the Charente District. Unhappily, want of funds prevented his seeing this fine conception fully completed. The exterior is still quite unfinished, but the interior is a noble and impressive modern church, to which no illustration that we have seen does full justice. To ecclesiastical design Sir Thomas Drew gave of his best, and no trouble was too great for him in order to make his work as perfect as possible. He was the only Irish architect honoured with an invitation to submit a design for the Queen Victoria Memorial in London, and he sent in a masterly suggestion, including a scheme for the reconstruction of the park façade of Buckingham Palace, which was not, however, accepted, the work being entrusted to Sir Aston Webb, R.A.

But Sir Thomas Drew's energies, busy man as he was, were never so centred in his professional work as to exclude all other interests. He was an indefatigable sketcher and measurer of old work. He knew the old work of England intimately and lovingly. Many of his holidays were spent on the annual excursions of the English Architectural Association, the last occasion the writer remembers to have met him there being at Lancaster in 1897, when he was full of zeal and vigour, measuring and sketching the old work. His sketches, not distinguished for exceptional prettiness, were remarkable for workmanlike accuracy and effect,

particular attention being always paid to the detail and the construction. To the last he was a most strenuous advocate of this form of architectural education, and to the end of his days he was a student of the art he professed. In his earlier days he was a very fine draughtsman.

In other pursuits he displayed much versatility. For one who had not enjoyed the advantages of a University education he had remarkable classical knowledge, and was a thorough master of the English language and literature, possessing a literary style, fluent, pure, and vigorous, that gripped attention and excited interest. Every subject that he handled he handled well and with distinction.

He was a deeply read and well-informed antiquary. In 1895 he was honoured by election to the Presidential chair of the Royal Society of the Antiquaries of Ireland, the largest Antiquarian Society in existence.

He joined the Royal Institute of the Architects of Ireland soon after coming to Dublin, and became successively Member and Fellow. For very many years he acted with industry and energy as honorary secretary, subsequently, for nearly twelve years, holding office as President of the Institute; at the period of his death he was serving upon its Council.

In 1889 Sir Thomas Drew was elected a Fellow of the Royal Institute of British Architects, and during his occupancy of the presidential chair of the Irish Institute he held a seat on the Council.

He was Cathedral architect to the National Cathedral of St. Patrick, Dublin; St. Patrick's Cathedral, Armagh; and Christ Church Cathedral, Dublin, and under his direction various works of reparation were from time to time undertaken.

In Christ Church Cathedral, his annual lecture descriptive of the history and fabric of the church, given on every St. Stephen's Day at Strongbow's tomb in the nave, was looked forward to with interest by many of the citizens, and was always well attended. A ready and witty speaker, he had the great gift of making himself interesting on almost any subject.

For many years he was a Commissioner of Blackrock Township, displaying much practical common-sense in the affairs of the district.

He was an original member of the Architectural Association of Ireland in the "sixties." He proposed the first resolution at a meeting held in the Grosvenor Hotel, Dublin, in 1896, for the purpose of reviving it, and was the first member enrolled in the new body, in which he ever took the kindest interest.

As a man of keen artistic tastes, he was naturally the friend of painters and sculptors, and becoming first an Associate and later a full Member of the Royal Hibernian Academy of Arts, he was elected Professor of Architecture, and on the death of Sir Thomas Farrell was chosen as President of the Academy. His last years were spent in vigorous

but unhappily fruitless efforts to obtain better official recognition and support for the representative body of artists in Ireland.

Upon the formation of the Georgian Society, in 1908, for recording the vanishing relics of old Dublin, he was chosen as one of the vice-presidents, and spoke at the inaugural meeting.

When the Belfast architects a few years ago decided to establish a local society of their own, he was unanimously selected as the first President of the Ulster Society of Architects in his native city.

In 1900, when her late Majesty Queen Victoria revisited Ireland for the first time after many years, Sir Thomas Drew was commissioned by the citizens to design a triumphal arch, to be erected at the entrance to the city. He evolved an excellent adaptation of one of the ancient city gates of Dublin, and here her Majesty was, according to ancient custom, presented with the keys of the city by the Lord Mayor. In the same year Sir Thomas Drew received the honour of knighthood at the hands of his Excellency Earl Cadogan, Lord Lieutenant of Ireland. To commemorate the event his architectural brethren decided to make him a presentation, and the gift he chose was a "loving cup," to be transferred to the Institute. To the cup was attached an old Irish silver spoon, a christening gift to Sir Thomas, and the presentation was made at a representative gathering of Irish architects at a dinner in Dublin.

Five years later the University of Dublin conferred upon him the degree of LL.D. *honoris causa*, in recognition of his distinguished attainments.

Only a few weeks before his death, the Statutory Commission of the new National University of Ireland honoured him by asking him to fill the newly established Chair of Architecture, and to serve upon the Sites Committee of the Senate. Rather against his own inclinations—for he had well earned a title to honourable retirement, and to rest—he accepted in characteristically unselfish fashion, feeling it to be his bounden duty. In response to a little note of congratulation and good wishes from the writer, he, under date 15th January last, wrote a lengthy letter of warm thanks, instinct with energy and hope. After referring to "having been laid aside by illness, and out of affairs in general," he goes on to say: "I did not take much interest about it (the Chair), and when I returned to work in rude health again, I knew nothing about what was being done, as I had not been at Institute meetings for many months, and knew no one connected with the National University. The offer of the Professorship was a surprise to me, and one which for some reasons I was not altogether very anxious to accept; but it seemed a plain duty to do so while I find myself active and vigorous to do work for the profession—at least in organisation."

It is not so much as the most distinguished of living Irish architects that Sir Thomas Drew will be missed, but as the warm, staunch friend, the

kind adviser and wise counsellor, especially of younger men. As a characteristic action, may be recalled a little incident that occurred only a short while before his fatal illness. A brother architect—a much younger man—being unfortunately involved in a building dispute about which litigation was pending, consulted Sir Thomas as an old friend. At once, without a moment's hesitation, he offered to undertake a long and arduous journey to a remote part of the country and to make a difficult and troublesome examination without fee or reward. In him students, too, have lost a warm and kindly friend. Old and young, nine out of ten architects in Dublin feel they have lost a dear friend.

The personal character of Sir Thomas Drew was marked by extreme uprightness and a very jealous regard for the honour of the profession. Although gifted with great tact, urbanity, and persuasiveness, and an ideally firm chairman of a meeting, he was at times—on very rare occasions—a little hasty. He then occasionally spoke before he thought. Absolutely fearless, he did not care who was offended at his outspoken comment if he thought it deserved. But if he ever showed a little heat, it was as quickly over. Like all men of strong and assertive character, he was very thoroughly staunch in his friendships, and never, on the other hand, dissembled his dislikes. Like all such men, he possessed a little of what Whistler has called "the gentle art of making enemies"—but in his case they were few and far between, and seldom remained such for long.

A characteristic recollection of Drew recurs to memory. Drew was consulted by the authorities of a certain new church which had begun to display very serious constructional defects; and he, without mincing words, commented thereon in a pretty strongly worded report, but before posting it, he as a matter of professional courtesy sent the draft to the architect involved, who called on Drew at once, and with more courage than wisdom desired to know for what pecuniary consideration the report might be modified! The exact reply is not recorded, but it had intimate reference to alternative modes of egress from the room.

Another experience of his, in somewhat similar circumstances, happened when two or three alternative designs were submitted to him for advice. Again he commented somewhat severely on the weak construction of a roof. The indignant author called on him to offer remonstrance. "I can't understand your criticism," said he; "and between ourselves," he added, "I don't mind telling you I copied that roof from an example in Viollet-le-duc. Have you got the book here?" The volume was duly produced, and opened by the author of the design and triumphantly handed to Drew. "Did you read what was under it?" asked he. "No," replied the architect, "I'm not a good French scholar." "Well," said Drew, "it says underneath, 'Example of weak construction to be avoided'!"

He was a collector of antiquities, possessing a number of old miniatures, including several by Comerford. He had also a good collection of Waterford cut glass, and several beautiful Georgian mantels. Another old mantel, now in his office, was rescued from the old home of the Mornington family in Great Britain Street, Dublin; the house which was the family residence before they migrated to 24 Upper Merrion Street (where the Duke of Wellington was born) has since been demolished.

Sir Thomas had been suffering from his old enemy, gout, for some time, but about Christmas last he became quite strong and well again, and returned to work vigorous and alert as ever. His last public act was when he appeared on the platform on the occasion of the opening of the Irish Art Students' Exhibition in the Hall of the Civil Engineers in Dawson Street a couple of months before his death. A few days later he was seized with sudden illness, and his medical advisers found it necessary to perform an immediate operation. For this purpose he was removed to the private hospital in Lower Mount Street. From the effects of the operation he appeared to rally satisfactorily, and the reply to inquiries was that he was doing well. A week or so before his death, however, his malady took an unfavourable turn, and he passed away on Sunday, the 13th March.

In the *Evening Mail* of the following day there appears under the signature of "O." a touching little tribute to the memory of Drew and his lifelong friend William Mitchell, who preceded him into the great unknown by only a few hours. Those of the fraternity will discern therein the hand of Mr. Richard Orpen, an old and distinguished pupil of Drew, and the valued friend of Mitchell:—"There are grey days in the spring of the year when the pulse of Nature seems to beat feebly. Such a day is this, when we know that two lifelong friends, Sir Thomas Drew and William Mitchell, lie dead. We architects meet one another in the street, and there is real sorrow in our faces. Two of our leading men have stepped aside into the silence; men so intimately connected with our professional life in Dublin, members of our Council and past Presidents of our Institute. We their juniors are filled with a sense of the insecurity of things and count our own accumulating years. Our loss is too recent to permit us to appraise the splendid qualities of each. We walk the streets, busy with the affairs of the moment, for life must go on and the day's work be done, though our hearts contract within us; and, here and there, through the grey city—scourged by the March wind—we see the memorials of these two men whose drawing boards are to-day idle and whose T-squares have been hung up for the last time."

Dublin.

ALBERT E. MURRAY [F.].



9 CONDUIT STREET, LONDON, W., 27th August 1910.

CHRONICLE.

Town Planning Conference, 10-15 October 1910.

The Royal Academy has generously placed its galleries at the disposal of the Royal Institute for the purpose of the exhibition of drawings and models illustrative of town planning.

Members are requested to make early application for membership of this important Conference, and to take all the means in their power to bring it to the notice of those interested in town planning, whether architects or laymen.

Ladies also are eligible for membership.

The Secretary-General will be happy to send additional copies of the Preliminary Announcement and form of membership to applicants.

All communications to be addressed to

The Secretary-General,
Town Planning Conference, R.I.B.A.,
9 Conduit Street, W.

Professional Conduct, &c.

The attention of Members and Licentiates is called to the following resolutions of the Council:—

1. That it is reasonable that an architect should sign his buildings in an unostentatious manner, similar to that adopted by painters and sculptors.

2. That it is undesirable for architects to exhibit their names on boards or hoardings in front of buildings in course of construction.

3. That a member having any ownership in any building material, device, or invention proposed to be used on work for which he is architect, shall inform his employer of the fact before their use.

4. That no member shall attempt to supplant another architect after definite steps have been taken towards his employment.

5. That it is desirable that in cases where the architect takes out the quantities for his buildings he should be paid directly by the client and not through the builder.

The Mortality in "Back-to-Back" Houses.

The Local Government Board has issued as a Yellow-book [Cd. 5314] a Report by Dr. L. W. Darra Mair on the relative mortality in "through"

and "back-to-back" houses in certain towns in the West Riding of Yorkshire. Dr. Arthur Newsholme, Medical Officer of the Board, in an introduction to the report, sums up the conclusions arrived at by Dr. Darra Mair. The inquiry, he says, has been extended to thirteen industrial towns in the West Riding. The comparison of the two types of houses has been limited to houses of good structural condition situated in healthy areas, and in order to avoid accidental statistical error the vital statistics have been taken for a period extending over ten years. The results thus obtained confirm on the whole the results of previous less complete inquiries. They show that even relatively good types of back-to-back houses, when compared with through houses, have a death rate from all causes which is 15 to 20 per cent. in excess of the death rate in through houses. This excess is not evident in back-to-back houses built in blocks of four, which, unlike those built in continuous rows, possess some degree of cross-ventilation. It is noteworthy, however, that in all back-to-back houses there is excessive mortality from diseases of the chest, like bronchitis and pneumonia, and diseases especially associated with defective growth and development of the young child. The statistics also show that the excessive mortality associated with back-to-back houses falls chiefly on childhood and old age. Dr. Newsholme points out that, so far as carefully compiled statistics can settle the matter, it is certain that even the best back-to-back houses are decidedly less healthy than through houses, and that their provision as dwellings for the working classes is undesirable. Back-to-back houses have lower rents than through houses providing the same accommodation, approximately in the proportion of 4s. 6d. to 5s. 6d. But the higher rate of rental is recouped in better health, and in the facilities for self-contained family life of a satisfactory character, which is ensured by having air space at the rear as well as in front of the house.

Town Planning and Modern House and Cottage Exhibition, 1911.

An architectural and building competition is being promoted in connection with a Town Planning and Modern House and Cottage Exhibition, to be held next summer at Gidea Park. Squirrels Heath, under the Presidentship of Mr. John Burns, President of the Local Government Board. Mr. H. H. Raphael, M.P., who some years ago presented to Romford the fine public park which bears his name, has offered a thousand guineas in prizes for the best designed houses and cottages erected in the Exhibition, and for a site plan and other designs.

The competitions open to architects are:—

Class I.—A Detached House, to cost £500: First Prize, Gold Medal and £250; Second Prize, £100.

Class II.—A Detached Cottage, to cost £375: First Prize, Gold Medal and £200; Second Prize, £100.

Class III.—For the best Internally Fitted Cottage in Classes I. or II.: Prize £50.

Class IV.—Town Plan of Gidea Park: First Prize, £100; Second Prize, £50.

Class V.—Garden Design for House or Cottage in Classes I. or II.: First Prize, £25; Second Prize, £10.

Class VI.—Perspective Drawing, suitable for reproduction of a House or Cottage entered for Competition in Classes I. or II.: First Prize, £10; Second Prize, £5.

The following competition is open to builders:—

Class VII.—For excellence of Workmanship and Construction in the Erection of a House or Cottage in Classes I. or II.: First Prize, Gold Medal and £100; Second Prize, £50.

The Directors of the Romford Garden Suburb will purchase twelve of the houses and cottages erected by exhibitors. Arrangements are also being made by which at least three-quarters of the cost of the erection of all competition houses will be advanced to competitors.

In recent years probably nine-tenths of the houses newly erected in the eastern suburbs of London would fall within the cost limit laid down for competitors in this Exhibition, and it is the desire of the promoters that the Exhibition shall set a standard of architectural design, and of internal comfort and convenience, which will do much to improve the growth of suburban neighbourhoods. The idea of the promoters is not to bring together a collection of "freak houses," but to discover what the best architectural ability and skill in the country can do towards the solution of the problem of houses and cottages at sums within the reach of people of moderate means. Mr. Raphael's generosity should meet with a wide response in entries.

Mr. E. Guy Dawber, *Vice-President R.I.B.A.*, Mr. H. V. Lanchester [*F.*], and Mr. Mervyn Macartney, *F.S.A. [F.]*, will act as judges.

Designs in Classes I. and II. must be submitted not later than 31st October; in Classes V. and VI. by 30th November; in Class IV. by 31st March, 1911. The full conditions can be obtained on application to Mr. Michael Bunney [*A.*], Secretary of the Exhibition, 33 Henrietta Street, Strand, W.C.

Mr. John Burns on Garden Suburbs.

Mr. John Burns, laying the foundation-stone of the first house in the Romford Garden Suburb on the 28th ult., said they were inaugurating that day another link in the garlanded chain of garden suburbs that were surrounding the great metropolis of London. The object of these garden suburbs was an attempt to bring the town into the country and the garden into the town, and by a judicious amalgamation of both to secure, not only for the working classes, but for the whole of the people irrespective of class, something more tolerable, more decent, more beautiful, and more human than many of the collections of houses of all sorts

that had been dumped in and around London during the past hundred years. The garden suburb was something more than a new environment for a privileged section of the community. This movement was not confined to Romford, nor to Britain, nor to the continent of Europe. There was not a community of civilised people who wanted to be more civilised who were not thinking out, planning, scheming, and shaping the future of their houses, towns, villages, and cities on lines similar to this, and it was right that it should be so. He was soundly British in all his housing and architecturally domestic views. He was for the homestead against the tenement, for the house *versus* the flat, for the home against the barrack; and he was for the cottage, and for death to the institution. He liked the detached house, the separate garden, the private home with the collective playground. He believed we had nothing to gain, but had all to lose, by imitating Germany, America, and France in our domestic architecture and in our neighbourly relations.

Street Improvements in the City.

Mr. Frank Sumner, the City Engineer, refers in his annual report to the widening of Fleet Street, and says that the London County Council have agreed to contribute £200,000, half the net cost of setting back the 28 buildings still remaining. Considerable progress has been made in settling claims for the widening of Bishopsgate Street Without. Arrangements have been made for removing the projecting corner of Bishopsgate Street Within, so that at its junction with Leadenhall Street the thoroughfare could be widened to 33 feet. The building line of Cornhill at that spot is also to be straightened. The London County Council have agreed to contribute towards the cost. The widening of Tudor Street, begun in 1882, has been continued, and steps are being taken to widen Kinghorn Street. The widening of the eastern end of Gresham Street, between Basinghall Street and Coleman Street, and of the eastern end of Leadenhall Street, are under consideration. Notices have been served to effect a widening of Wood Street. The four ancient gates enclosing the parish of St. Bartholomew the Great have been removed, and compensation has been paid to the parochial authorities. The gates dividing St. Michael's Alley and George Yard, Cornhill, have also been removed.

Mr. Colton, A.R.A., on Education and Art.

Mr. W. Robert Colton, A.R.A., in a letter in *The Times* of the 17th inst. protests against what he considers the radically wrong aims of our educational authorities in regard to art matters, and the foolish expenditure of public money in encouraging the wrong side of the balance of supply and demand in art production. Dividing Great Britain into buyers and producers of art, he inquires whether we do not spend much stupidly on the producer, and little or nothing on opening channels for the

outlet and absorption of the product by cultivating the masses. The money spent upon our vast collections at the British Museum, the National Gallery, and the South Kensington Museum, is not spent upon cultivating the masses. These institutions, Mr. Colton thinks, are more in the nature of Universities established before their time and at a period when elementary schools of appreciation are alone needed. That it is advisable to have moderate collections of art works in our capital city made up of single examples of all schools is not disputed. But if we propose absorbing a goodly proportion of the thousands of pictures by Old Masters existing in England and several-fold examples of all the foreign ones—enlarging and building new galleries as soon as the old ones are full—then we are spending the nation's wealth in a very mad and foolish way. Our national collections in London are so comprehensive that the acquisition of fresh examples might now be very well left to the benevolence of the private donor. But, on the other hand, the starved designers and workers in metal, pottery, textiles, lace, &c., should have the finest examples of design in their respective trades brought home to where they live and work, to such places as Birmingham, Sheffield, Staffordshire, Bradford, Ireland, and a hundred other districts.

Art teachers are produced by hundreds yearly. A few find work in producing more of their kind. Very many find nothing to do: a waste to the State of the individual, money, brains, and time spent. Designers are turned out that they may not produce their best, because the best cannot be sold by the manufacturer at a remunerative price.

Considering the other factor in the case—the necessary artistic public to buy the materialised design when it is put upon the market—this side of the question Mr. Colton contends that the Government entirely neglects. There is no organisation to produce those qualities in the mind of the public that will lead them to purchase, out of sheer love for the beautiful, those fine designs that are produced in pottery, metal, wood, and textile fabrics by the craftsmen of to-day. When the Government begins to think, it will begin to create a demand for the good work of the artist and designer. It will realise that the love of the beautiful is the panacea for half the vice that dominates mankind, that to attack grossness in its infancy by surrounding the budding mind with beautiful objects will be the means of creating a citizen that will, in his time, demand the beautifully designed article as a necessity of his existence. It will place in every district a small museum that shall be a criterion of taste. Built by skilled architects, adorned and decorated by famous sculptors and painters, it should contain the choicest examples, according to the trades of the district, and be a standard of taste in every particular. The cost of these small temples of art being gradually established might, Mr. Colton suggests, be entirely supplied from funds

released by the stoppage of the unnecessary craze for collecting works of ancient art as at present conducted, which is not on the basis of the beautiful, but on that of rarity. Government purchases, beyond those already indicated, should be of the finest examples of modern skill, that in due time will naturally become the work of old masters, so that an impetus may be given to modern production by skilled craftsmen, rather than that innumerable inefficient artists should be forced and thrown upon the world without any outlet for their productions. We may take many lessons from other countries in these matters. France spends very large sums in buying examples of modern French design in all branches of art, and distributes them over the whole country. And our neighbour finds this policy pays not only in encouragement to her craftsmen, but in the money she draws from visitors from all nations of the earth. Above all, by placing beautiful objects in close contact with the masses—in her streets and parks—she is always silently instructing them in aesthetics.

The Guildhall Crypt.

The crypt under the Guildhall was opened to the public for the first time on 8th August. The crypt measures 77 feet by 46 feet, and is 13 feet in height. It extends over practically the same area as the hall above, and is very similar in design. It is divided by a partition into eastern and western crypts, only the former being at present open. The eastern portion, which is divided into four bays corresponding to those of the hall, was probably used for ceremonial and the western half for domestic purposes.

Mr. Sydney Perks, F.S.A. [F.], the City Surveyor, whose recent Paper at the Society of Arts was rewarded by the Society's Silver Medal, states that the whole of the building was erected at one time. It was begun in 1411 and completed in 1425, the porch being added last of all. No discoveries of Norman work have been made. Everything found—including windows, staircase, and passages—helped to fix the date as the fifteenth century. The Roman remains now exhibited in the Crypt have for many years been stacked away like rubbish in a back yard, and until they were recently unpacked no one knew how fine they were.

The much-needed restoration of the eastern crypt (which was formerly almost hidden) has shown the shafting to be of blue Purbeck stone. Until quite recently it was used as a kitchen. The western crypt, which is believed to have collapsed during the Great Fire and to have been restored by Wren, is still used as a storehouse.

The eastern crypt, which is now open from 10 to 5 daily, except Sundays, is being used as part of the Museum. A collection of old coffins is being shown here, including one from Austin Friars, another from the Guildhall Chapel, with an inscription stating it to be that of "Geoffrey the Trumpeter,"

and some of Roman times, as well as Roman fragments of the well and other relics.

Mr. Sydney Perks in his Society of Arts Paper suggests that as next year will be the quingentenary of the Guildhall, it would be a suitable date for the restoration of the western crypt.

It is not unlikely that the Guildhall will be considered in connection with that portion of the King Edward Memorial which the Corporation will probably undertake on its own account, apart from the metropolitan scheme.

The British School at Rome: Dr. Thomas Ashby's Excavations in Malta.

Dr. Thomas Ashby, Director of the British School at Rome, in a letter in *The Times* of the 3rd August, gives some interesting details of the excavations which were carried on by the Government of Malta under his direction during the month of June at the well-known megalithic buildings of Hagiar Kim and Mnajdra.

The excavations, Dr. Ashby writes, had a twofold object. It was desired to ascertain whether, in the original excavations of both buildings in 1839 and 1840 and the supplementary excavations of the former in 1885, the ground plan had been completely discovered, or whether there were any additions to be made to it; and also, inasmuch as previous explorers had, unfortunately, almost entirely neglected to preserve the small objects, and especially the pottery, which it was obvious that they must have found, to see whether it were not possible to remedy the deficiency to some extent by the recovery of sufficient material, at any rate for the determination of the date of the structures.

In the course of ten days' work at each building, satisfactory results were arrived at in both these respects. It was found that in front of the façades both of Hagiar Kim and of the lower building at Mnajdra there was a large area roughly paved with slabs of stone. This was also the case at a building of a similar nature excavated in 1909 on the hill of Corradino, and seems to have been a regular feature. No further additions (except in small details) were made to the plan of Hagiar Kim; but at Mnajdra it was found that besides the two main parts of the structure there were some subsidiary buildings, which, though less massive, were of considerable importance; they were perhaps devoted to domestic uses, inasmuch as a very large quantity of pottery was found in them. It was also ascertained that the site for the upper part of the main building, which is undoubtedly later in date than the lower, was obtained by heaping up against the external north-east wall of the latter a mass of small stones so as to form a level platform, instead of by cutting away the side of the rocky hill upon the slope of which Mnajdra is situated.

In both buildings there were places in which the soil had not yet been completely cleared away, and chambers in which the ancient floors of pounded limestone chips (locally called "torba") still maintained their hardness after perhaps 4,000 years. It was here that small objects were found in considerable quantities—numerous fragments of pottery and of flint, but no trace of metal; the former corresponded absolutely with that found in the hypogeum of Halsallieni (recently described in an interesting and well illustrated little

book by Professor T. Zammit, the Curator of the Valetta Museum), and in the other megalithic buildings of the island, so that it seems clear that Hagiar Kim and Mnajdra, like the rest, belong to the neolithic period. . . .

A few examples were also found of the small stone pillars, often narrowed in the centre, which are common in the megalithic buildings of Malta, both in isolation and as supports to the coverslabs of the dolmen-like niches which are so important a feature in these buildings. In either case, Dr. Arthur Evans thinks, they must be treated as *baclyli*, or personifications of the Deity; and one or two small terra-cotta models of them were discovered in the course of the present excavations. A specially fine stone pillar, hitherto concealed by earth, more elaborately turned than any other I have seen in Malta, was found by us, serving as the support to a dolmen-like niche immediately within the lower building at Mnajdra, on the right. Dr. Albert Mayr, in his valuable book on "Prehistoric Malta," is of opinion that the round towers, of which some half-dozen exist in Malta, also belong to the prehistoric period; but in a trial excavation at Torre Tal Wilgja, near Mkabba, we were not able to find any evidence in favour of this supposition, all the pottery which came to light belonging at the earliest to the Punic period.

This is the second season in which the British School at Rome has had the advantage of being able to co-operate in excavation with the Government of Malta, and the public spirit of that Government in bearing the expense of the work deserves all praise. . . .

Painting Concrete Structures.

The oil-destroying properties of the alkali in cement have caused trouble in painting concrete, which can be overcome by a method described by Mr. Charles Macnichol in a paper presented to the American Society for Testing Materials last month. He used it successfully for some years and recommended it as simple and reasonable in cost.

The method consists in treating the cement surfaces with a solution of equal parts by weight zinc sulphate and water, applied with an ordinary bristle brush, after the cement is dry. If the precaution is observed of allowing forty-eight to seventy-two hours as a drying period, this treatment, Mr. Macnichol states, will render a cement wall as safe to paint on as an ordinary plaster wall. At his request Dr. A. S. Cushman prepared the following explanation of the chemical reasons for the success of zinc sulphate in such work:

"In regard to the scheme for painting concrete work with a solution of zinc sulphate in order to make the surface hold a paint coating, it is my belief that the zinc sulphate is very well adapted for this purpose owing to the fact that when zinc sulphate is brought into contact with the calcium hydroxide (hydrated lime) a chemical reaction results in the formation of calcium sulphate (gypsum) and zinc hydroxide (hydrated oxide of zinc). It is apparent from this that after the surface has become thoroughly dry again, it will contain within its pores a mixture of gypsum and zinc oxide. These materials have no bad influence on linseed oil and, in fact, are frequently used as paint pig-

ments. The reason why such treatment should be necessary before applying a paint coating to the surface of concrete must be apparent to everyone. When Portland cement sets a certain amount of lime is set free in a hydrated condition as calcium hydroxide. This is a strong alkali, and tends to saponify the oil in the paint coating and thus destroy it. The work done by the application of zinc sulphate is to destroy this alkalinity, and change the calcium hydroxide into a mixture of calcium sulphate and zinc oxide. I do not know of anything that would answer this purpose better than zinc sulphate."

Another action taking place, and an important one to the painter, is the filling of the pores of the concrete, which prevents suction, thus keeping the oil paints applied from penetrating too deeply into the cement.

Moving a Church Tower.

The *Times* Engineering Supplement of the 17th August has the following item of news from Belgium: "The church at Bucholt, on the Dutch frontier, a Gothic building of the fifteenth century, has become too small for the continually growing population of the commune, and as the choir could not be lengthened it was determined to move the tower bodily for a distance of 9.30 metres, just as was done in the case of the Dam station at Antwerp. This work has now been successfully accomplished. The tower, which is 40 metres high, is of square section, measuring 10 metres on the side, and weighs nearly 3,000 tons. It was first raised 2 cm. in order to detach it from its old foundations. The track along which it was then moved was formed of double beams carried on five rails, screw-jacks being placed 35 cm. apart. The displacement of the structure was effected in eight days, and eight workmen were able to produce all the effort required to move it forward 2½ mm. at a time. On the first day the tower was moved 10 cm., on the second 43 cm., on the third 88 cm., and so on, the motion being imperceptible to the naked eye. The work has cost 350,000 fr., with 9,500 fr. for the new foundations. This is believed to be the first instance in which a building of such height and age has been moved."

Architectural Designs in Hoardings.

Mr. W. H. Lever, speaking at the dinner of the Billposters' Association on the 16th August, suggested that they should introduce architectural designs in their hoardings, and he expressed his intention to offer four prizes to be competed for next year of £50, £25, £15, and £10 respectively for the best bill-posting stations constructed from an architectural point of view.

Mr. EDMUND WIMPERIS [F.] has been appointed Surveyor to the Grosvenor Estate in London, in succession to Colonel Eustace Balfour [F.], who has retired from the post.

